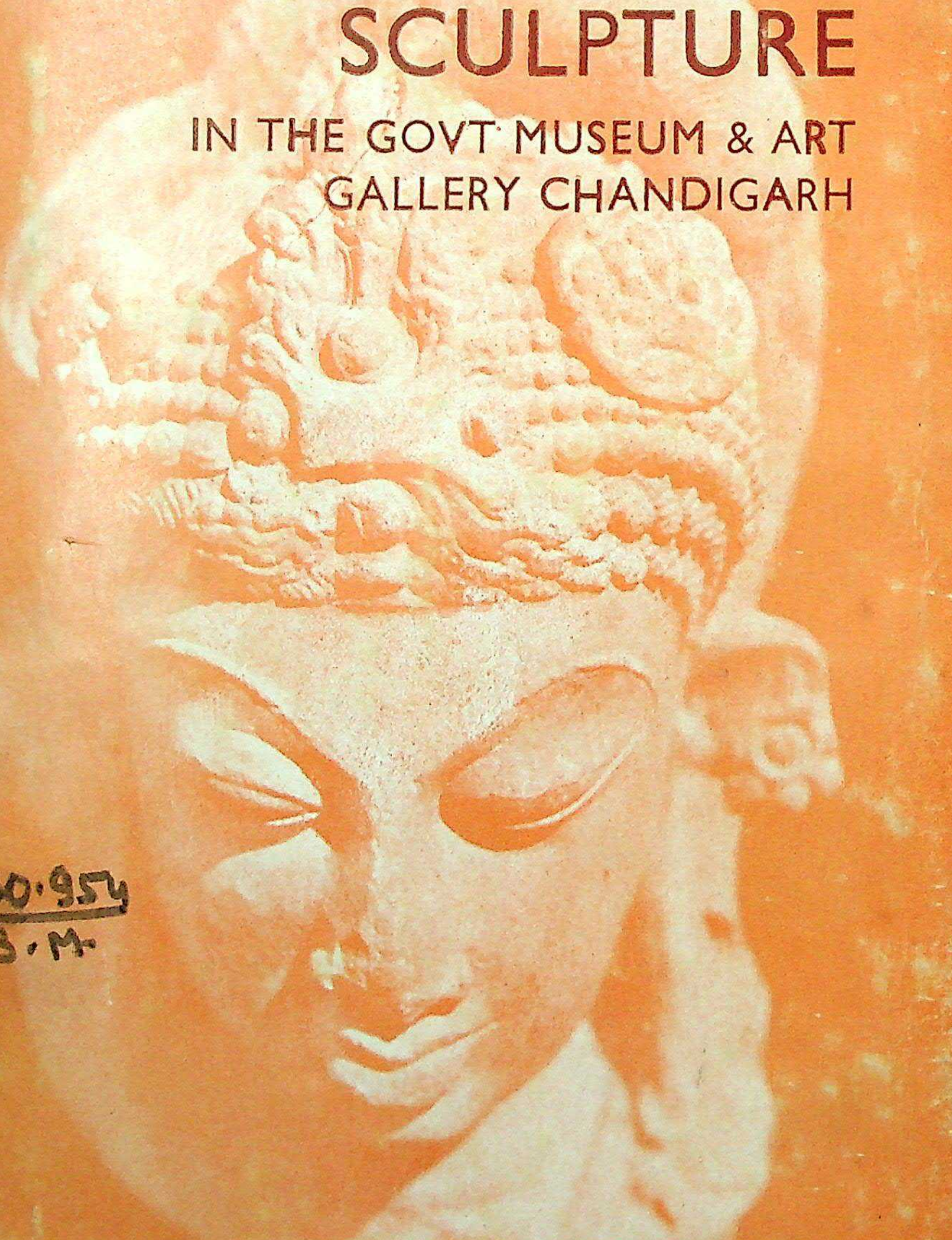
MEDIEVAL INDIAN SCULPTURE

IN THE GOVT MUSEUM & ART GALLERY CHANDIGARH



730.954
B.M.

D. C. BHATTACHARYYA

ABOUT THE BOOK

This is the first ever study of about one hundred pieces of Indian Medieval Sculptures preserved in the Government Museum and Art Gallery, Chandigarh. The format of the book has been in the nature of a catalogue keeping in mind the visitors to the Museum who may not have the formal training in the technicalities of sculptural studies. Two preceding chapters give a lucid exposition of the salient features of Medieval Indian Sculptures and of the highlights of the Museum's Collections. About sixty plates give a glimpse of the representative sculptures.

Cover Design : **Prem Singh,**
Assistant Professor,
Govt. College of Art,
Sector 10-C,
Chandigarh.

730.954
B. M.

MEDIEVAL INDIAN SCULPTURE

IN THE GOVERNMENT MUSEUM AND ART GALLERY
CHANDIGARH

Dr. D. C. Bhattacharyya

Reader, Fine Arts Department,
Panjab University, Chandigarh

Govt. Museum And Art Gallery
CHANDIGARH.
1981

First Edition : June, 1981.

© Director, Government Museum and Art Gallery, Chandigarh.

All rights reserved. No part of the contents of this book may be reproduced without the written permission of the Publisher.

5308

Published by :

JAGMOHAN CHOPRA,

Director, Government Museum and Art Gallery, Chandigarh.
Printed at Govt. Press, U.T., Chandigarh.

FOR

my esteemed teacher

PROFESSOR NIHARRANJAN RAY

CONTENTS

Foreword by the Director, Mr. Jagmohan Chopra.

Preface.

List of Illustrations.

CHAPTER I : The Background.

CHAPTER II: The Approach.

CHAPTER III: The Objective Study:

- Section A: Shaivite Images.
- Section B: Vaishnavite Images.
- Section C: Devi Images.
- Section D: Other Divinities.
- Section E: Miscellaneous Sculptures.

CONCORDANCE OF NUMBERS.

Select Bibliography.

Plates.

FOREWORD

I am happy to write a few words about this Catalogue "Medieval Indian Sculpture in the Government Museum and Art Gallery" being the first in the series of Catalogues to be published by this institution. I am also happy to note that the well known Scholar and Art Historian, Dr. D. C. Bhattacharyya, kindly agreed to help us in the preparation of this volume. A perusal of the material collected by him, and the text, would clearly indicate the stamp of a serious scholar. While the selection of works made by him highlights some of the best sculptures available in the Museum, attempt has also been made to present the material in a way that it is useful not only to the scholars as a serious study, but should also be understandable by the general public who are not acquainted with the techniques, the nuances and the methodology available to Scholars as a part of their basic training. It is for this reason that the use of diacritical marks in the text has not been made.

This is the first in the series of publications that are to be undertaken by the Museum to bring to the notice of the interested persons the different categories of important works available. What is generally displayed in the Museum is only like the tip of an iceberg. In reality the space limitations in terms of display make this feature a necessity. These publications will thus complement the works displayed in giving a comprehensive idea to the public, the scholars, the Art-historians and the Connoisseurs alike regarding the importance of the collection of this Museum..

We hope that this publication which is a result of a serious study and hard work by Dr. D. C. Bhattacharya will amply justify the project taken up by the Museum in terms of its general usefulness.

JAGMOHAN CHOPRA,
Director,
Government Museum and Art Gallery,
Chandigarh.

PREFACE

The Government Museum and Art Gallery of Chandigarh is known to the scholars primarily as an important collection of the Indian miniature painting and of the Gandhara sculpture. But that the Museum has also a fairly large collection of sculptures other than those of the Gandhara school has not yet come to the proper notice of scholars. Many of these unnoticed sculptures belong to the medieval idiom of expression. Some of the pieces are representative not only of interesting iconographic types, but also of the aesthetic norm of the medieval mode of plastic expression. It was felt that all these should be brought to the notice of scholars and of the public. This work is an humble attempt in that direction.

In the planning of this work, I had to keep in mind that it should be useful to the scholars in the field, and, at the same time, it should be of interest to the general readers including those who do not have sufficient background knowledge of the subject concerned. Thus even whenever I had to go into the details of some points of academic interest and importance, I had to restrain myself quite frequently keeping in mind that the general readers might feel bored and burdened were I to goad them through pages of unfamiliar details of the history and iconography of the sculptures. For me it was very difficult to draw a clear-cut line between an academic approach and a popular one. How much of the details the general readers will relish and what extent of brevity the scholars will tolerate posed a question that I had to address continuously to myself in order to be on the right track. But I am not sure whether my treatment of the subject eventually will be able to satisfy both the scholar and the public. Although it is too ambitious an expectation, I can only submit that I spared no endeavour to accomplish the task in my humble way.

It has to be admitted that all the sculptures of the category are not of the same quality, and, that many of them are too mutilated to facilitate an objective study. This necessitated a judicious selection of the pieces which are comparatively less damaged and, at the same time, are also the best examples of the distinctiveness of the medieval mode of plastic expression. Thus about one hundred pieces were singled out of the lot of the medieval sculptures preserved in the Museum. The present work is primarily based on them.

The selection was made not only to highlight the best of the lot, but also to give the present work the character of a "Study" rather than that of a "Catalogue". Some basic points of information, as could be gathered from the register of the Museum, have, however, been given in respect of each of the items discussed. But there only ends its semblance with a Catalogue. The treatment of the sculptures has all through been in the nature more of a stylistic analysis than merely of the registration of the objective specifications of the sculptures, as is usually the case with a Catalogue. But I regret that due to the limitation of the available space, and also because of the lack of the critical apparatus of a *Catalogue Raisonne,* the study could not be made more comprehensive. As has already been stated above, I had also to restrain myself keeping in mind that my presentation is intended more for the uninitiated general readers than for the specialists.

I am extremely grateful to the authorities of the administration of the Union Territory of Chandigarh for having given me the honour of preparing this work. I am equally thankful to the Government Museum and Art Gallery of Chandigarh for the same reason. In this connection I would like to express my sincere thankfulness to Principal Jagmohan Chopra, the Director of the Museum, for his graceful constant interest and generous instant advice throughout the preparation of this work. I would also like to record my indebtedness to Mr. V. N. Singh, the Curator, and to Mrs. Suwarchha Paul, the Assistant Curator, for their various help and courtesy. The attendant of the sculpture gallery of the Museum deserves praise for his assistance with a smile. My wife Nilima gracefully acted as my research assistant in the preparation of this work.

Chandigarh,
September, 1980.

D. C. Bhattacharyya

LIST OF ILLUSTRATIONS

Figure No. *Title* *Catalogue No.*

1. Vatuka Bhairava ... A. 2
2. Uma-Maheshvara ... A. 3
3. Uma-Maheshvara ... A. 5
4. Uma-Maheshvara ... A. 6
5. Uma-Maheshvara and other scenes ... A. 7
6. Shiva and Parvati ... A. 8
7. Shiva Kamantaka ... A. 9
8. Lakulisha ... A. 10
9. Shiva Gangadhara ... A. 16
10. Composite form of Shiva ... A. 17
11. Panchabhuta Shiva ... A. 18
12. Standing Vishnu ... B. 5
13. Standing Vishnu ... B. 6
14. Standing Vishnu ... B. 7
15. Standing Vishnu ... B. 8
16. Standing Vishnu ... B. 9
17. Standing Vishnu ... B. 11
18. Lakshmi-Narayana ... B. 12
19. Lakshmi-Narayana ... B. 13
20. Standing Vishnu ... B. 14
21. Lakshmi-Narayana ... B. 15
22. Varaha Avatara of Vishnu ... B. 16
23. Narasimha Avatara of Vishnu ... B. 17
24. Head of Vishnu ... B. 20
25. Mahishasuramardini Durga ... C. 1
26. Mahishasuramardini Durga ... C. 2
27. Standing Durga ... C. 6
28. Head of Parvati ... C. 7
29. Head of Parvati ... C. 8
30. Standing Parvati ... C. 9
31. The Goddess Varahi ... C. 10

Figure No.	*Title*	*Catalogue No*
32.	Seated Devi	C. 11
33.	Standing Devi	C. 19
34.	Sarasvati	C. 21
35.	Ganga, the River Goddess	C. 22
36.	Ganga, the River Goddess	C. 23
37.	Padmavati, the Jaina Goddess	C. 24
38.	Dancing Ganesha	D. 1
39.	Seated Ganesha	D. 2
40.	Standing Surya	D. 5
41.	Kumara-Karttikeya	D. 8
42.	Seated Karttikeya	D. 9
43.	Vayu	D. 10
44.	Agni	D. 11
45.	Trimurti	D. 14
46.	Divinities on temple door-frame	D. 15
47.	Parshvanatha and his Acolytes	D. 16
48.	Jaina Tutelary Couple	D. 20
49.	Stele with figures	E. 1
50.	Stele with figures	E. 2
51.	Lady with a monkey	E. 3
52.	Dancing Apsara	E. 4
53.	Naga and Nagini	E. 6
54.	Standing Lady	E. 8

CHAPTER ONE

THE BACKGROUND

In the context of the study of the history of Indian sculpture, the term 'medieval' has been used with a chronological as well as a qualitative connotation. Although it is not possible to define categorically the period of medieval Indian art, the style of plastic art that flourished for a few centuries after the disintegration of the classical 'Gupta idiom is, generally speaking, referred to as 'medieval'. To be more precise, the term is applied to the period from the beginning of the eighth century to the end of the thirteenth, with marginal concessions on either ends, in the context of the history of Indian sculpture. The chronological sense apart, it alludes also to something like a quality assessment. As we generally take it, the term carries a somewhat derogatory sense of debasement of the plastic traditions of the preceding classical period. But the difference between the classical and the medieval in Indian sculpture does not necessarily lie in their relative value estimates. The evolution from the classical to the medieval had very little to do with the respective competences. From the point of view of the classical, the achievement of the medieval Indian sculptor might appear to be dull and stale. The reaction and response might, however, be different with the reversal of the point of view. The medieval Indian sculptor did not go the way of his classical counterpart not necessarily for his inability, but, presumably, in view of the fact that he no longer had any interest for it. It was a case not probably of the subverted tradition, but, really speaking, of a changed preference, selection, and predilection. The history of the period concerned bears this out.

With the fall of the Gupta empire in about the second half of the sixth century, the history of the Indian sub-continent enters into a phase of a series of rise and fall of various dynasties and quick changes in their mutual relationships resulting in a total change not only in the political and geographical set-up of the country, but virtually in the basic attitude of the mind of the people. To begin with, the scene in north India is dominated by the political manoeuvres, and perhaps also the cultural activities, of Harshavardhana of Thaneswar, Devagupta of Malava, Grahavarman of Kanauj, and Shashanka of Bengal. From a little earlier period, in south India, the Pallavas of Kanchi and the Chalukyas of Badami were engaged in a continuous struggle for power and prestige. The Chalukya emperor Pulakeshin II even seems to have measured swords with Harshavardhana, the dominant ruler of the-then north India (*sakalottarapatha*). This was perhaps symptomatic of the subsequent struggle that was destined to take place, through a number of years, among the powers of the north and of the south. This came as the Tripartite Struggle among the Pratiharas and the Palas of north India and the Rashtrakutas of the south. The north-south competition for power and prestige evidently persisted through the subsequent centuries. The invasion of north India by Rajendra Chola later was thus not an isolated political event. In the political scene, during all these centuries, several other dynasties which played significant roles, particularly in the north, were the Chahamanas of southern Rajputana, the Chandellas of Jejakabhukti, the Kalachuris of central India, the Paramaras of Malava, Chalukyas of Gujarat, the Chandras of Kanauj, and the Senas of Bengal. A number of invasions by several Islamic rulers and the gradual rise of the Islamic power in the political scene of India, particularly in the north, were the other important events that determined the character of the-then political and cultural milieu.

Although the above is only a synoptic view of some of the dominant political events of India during about six centuries following the decline of the Gupta power, it is evident that during all these centuries there existed no scope for the establishment of a pan-Indian political fabric. It was a period of discordant activity and chaos caused by the military adventures of rulers directed towards the fulfilment of their personal ambitions. The situation, thus obtained, was not conducive to the development of art on a common platform of a uniform criterion of aesthetic principles and technical specifications. The period was dominated by a stiff competition between rulers of principalities mostly of local importance. Their so-called empires being often geographically contiguous, the oscillation of their political fate quite frequently resulted in the overlapping of the frontiers of their respective areas of rule. But the spirit of competition contributed to the growth of a feeling of regional isolation and parochial attitude of the mind of the people. The petty mentality of regionalism being the guiding spirit, the art styles of the period have to be studied either in terms of reference to the provenance or the place of execution of the relevant sculpture or in the light of a possible dynastic patronage. In fact, the medieval attitude brought about a distintegration of the cultural homogeniety of the classical period.

Not only the emergence of regionalism and the consequent changes in the concept of nationalism characterised the medieval Indian scene, there was virtually a complete devolution of the values in almost all spheres of life. This was mainly due to the changing economy and the sweep of social mobility. Internecine wars and battles not only ruined the stability of the economy, but facilitated an uneven flow of resources. This encouraged accumulation of wealth in the hands of the emergent class—the capitalist—who assumed the role of an arbitrator even in matters cultural. There came in considerable change in the nature of patronage to the arts. Of the three basic motives of patronage in arts, viz., piety, prestige, and pleasure, the last two dominated the scene. This determined not only the themes, but also the techniques of the arts. Although the wealth of some of these patrons moved in hereditary succession, the successor often did not inherit the taste of his predecessor. Thus, quite frequently, one can notice breaks and interruptions in the movement of an artistic idiom in a particular region and the substitution of the same with an altogether new one. As a consequence, during the medieval period, virtually no major artistic proposition got the fulfilment through the accumulated experiments and experience of the ages.

In fact, the artistic features of the medieval period, coming as the logical outcome of the classical heritage, got the requisite moulding, but not the systematic tempering in the hands of the artists[3]. The creativity of the medieval sculpture has to be understood more in terms of free inventions rather than of the cultural adaptation involved in the process. The lingering spell of the classical tradition and the emergent spirit of the medieval co-existed for sometime, and, during the period, they interacted with various degrees of mutual influence. This resulted in a number of synthetic or hybrid expressions of art.

Although the characteristic nature of medieval Indian sculpture is aligned, unlike its classical counterpart, with the individual rather than with the typical, it is possible to notice some general features shared almost by all important centres of medieval Indian sculpture. Medieval Indian sculpture did not have any common denominator, since it did not represent a homogenous style. But the identification of the artistic output of a given period with a stylistic concept like the medieval has the implied admission of the fact that these objects of art, thus singled out, can be grouped together on a superficial platform at least. This grouping together is not, however, based on any stylistic stamp or symptom exclusive to these sculptures, but on the phenomenon of their sharing a few features which were not common in the art of the preceding centuries.

The pivot of medieval sculpture is the human figure, although the sculptor's prime concern does not seem to have been the representation of the idea of humanity as such. In this art, there are two types of human figures. The first category includes the images of various cult deities represented with static grace and flawless proportion, and frequently set within temple designs with *ratha* projections and *shikhara* spires. The forms of the second type of figures are imbued with movement and torsions of the body limbs with inordinate emphasis on gestures and postures resulting in the affectation of life not informed by the soul. "Distended profiles and exaggerated curves translate the actual movement and its gyration in space with tense sinuous lines[3]". The composition mostly is discordant and over-crowded. The 'juxtaposition of bold or detailed masses' within the dictated space in a highly formalized manner is the keynote of the composition. Although the central figure seems to occupy the major space in a composition, the order of priority of importance of the units is not always at par with the respective roles they are supposed to play in it. Not infrequently, one can see the subsidiary figures comparatively with superior stylistic features. Such incongruities may possibly be explained in terms of the collective hands, and as such of the application of miscellaneous talents at a time, in the execution of some of these sculptures. This is suggested by another aspect of these sculptures as well. By and large, medieval sculptures are loaded with an exuberance of personal decorative attributes. But even in a group of figures, in a single composition, one can notice sometimes a discreet ascription of these attributes on some figures while others betray the burden of the superfluity.

One of the most distinctive development that took place during the period is the growth of Indian temple architectural styles. The art of sculpture, however, did not lose importance—it rather got a fresh lease of life in the shelter of the temple walls and the sanctum cella. The most important of the sculptural types are concerned with images of gods and goddesses and their acolytes. Their representation now follows canonical prescriptions of iconography and iconometry as laid down in a number of texts of the *Shilpashastra* composed during the period[4]. In view of this, most of these sculptural expressions seem to be highly formalized and repetitive. But some of these ordained expressions bear the subtle touch of creativity. A medieval image, particularly the image of the cult deity, is a superb visual interpretation of repose and quiescence. Its counterpart—the plastic transcription of the concept of movement and flux—is also represented through a number of image types, e.g., the dancing and fighting forms of divinities, which one can frequently notice in the medieval Indian sculptural scene.

Technically speaking, medieval Indian sculptural style represents some characteristics which show marked differences from those of the preceding centuries. The medieval sculptor showed predilection for a comparatively flattened treatment of the form. He, however, did not discard the roundity of the volume altogether, but his expressions of the form show the clear registration of his intention to deviate from the earlier trends. The lines of the contours now become sharper, harder, and, also to some extent, virile. The treatment of the plastic surface was no longer sensitive; it tended towards sensuousness. The visual language of the period was emphatically loud and ornate. But the semantics of its aesthetic vocabulary could be better understood in the perspective of the cultural milieu and the psyche of the period.

It has, however, to be pointed out that the material *par excellence* of the classical Gupta sculpture was stone; a number of excellent examples of metal sculpture has also come down to us, but the sculptor of the classical period seems to have not explored intensively into the potentiality of metals as the sculptural medium. In the medieval period, stone continued to be the most popular medium of expression for the sculptures. But together with this, the medieval sculptor seems to have made intensive and extensive experimentation with not only metals as the possible alternative for the sculptural material, but he seems to have explored the potentiality of wood and similar other materials for the purpose. Of course, experimentations in these new directions were not carried out with equal enthusiam throughout India during the medieval period. But the sculptors of eastern and southern India showed their mark in casting metals, and the artists of Gujarat and Kathiawad excelled in wood carving during the period.

It has, however, to be remembered that the above-mentioned so-called medieval characteristics of Indian sculpture did not appear in the various centres of art at the same time with the same degree of emphasis. "The 'medieval' trend was not valid for the whole of India, nor was its impression registered everywhere at the same time"[5]. The "cultural vacuum theory" suggests that innovations, and for that matter changes, in the arts take place in areas where the previous tradition has penetrated less deeply than elsewhere. It is, therefore, interesting to notice that the core zone of the classical Gupta traditions, viz., the major areas of the Uttar Pradesh and parts of eastern India, came under the spell of the so-called medievalism comparatively at a later period than the peripheral regions like Rajasthan, Gujarat, central India, and parts of the Himalayan tracts. Medievalism in Indian sculptural art, however, was not a new wave to sweep off the previous traditions, but it came gradually percolating into the cultural scene as the consequence of the socio-economic exigencies determining the nature of taste of the period. The change was valid and legitimate, if viewed in the overall cultural context. The classical Gupta idiom could not overstay its period of relevance. Medieval Indian sculpture, thus, is neither a counterfeit of the classical Gupta sculpture, nor a discordant echo of the latter. It has to be appreciated as the logical movement, and not necessarily in terms of an ambiguous notion of a 'progress', in the continuity of an artistic tradition.

NOTES AND REFERENCES

1. The word "Classical" as applied to qualify Indian art of the period of the Guptas has been explained by various scholars in different ways. One scholar has interpreted this word as meaning "a form of purism" through which Gupta art "retains—despite a somewhat cold elegance—a robustness and simplicity of stylisation from which spring a creative vigour and richness of invention far removed from the academic Classical". See *Encyclopaedia of World Art,* Mc Graw-Hill Publishing Company, London, 1963, volume VIII, p. 955.

2. In fact, the localized styles, put together, form the content of the medieval 'School' of Indian sculpture.

3. Kramrisch, S. *The Art of India,* London, 1965, p. 43.

4. Although some well-known texts of the *Shilpashastra* are claimed to have been composed in the Gupta

period, e.g., the *Vishnudharmottara-Purana* or even the *Chitralakshana* of Nagnajit, many other such texts which were actually followed by the artists, particularly in iconographic and iconometric details, belong to the medieval period. Mention could be made of a few of them : the *Shilparatna of Shrikumara,* the *Aparajitaprichchha* of Bhuvanadeva, the *Manasollasa* of Someshvara, the *Samarangana-sutradhara* of Bhoja. For the respective dates of all these texts, see Bhattacharyya, T. *The Canons of Indian Art, Calcutta,* 1963, pp. 327—334.

5. *The Struggle for Empire,* History and Culture of the Indian People, volume V, Bombay, 1957, p. 642.

CHAPTER TWO

THE APPROACH

The Government Museum and Art Gallery at Chandigarh has a rich collection of the traditional and contemporary arts of India. Although the Museum at Chandigarh is not a very old one, it houses many art objects belonging previously to some old collections. A major part of India's share of the sculptures and miniature paintings from the Lahore Museum collection, received after the partition in 1947, is preserved in this Museum. The Museum has received much attention of scholars mostly because of it being one of the largest and richest collections of Indian miniature painting, particularly of the Pahari and Rajasthani schools[1]. At the time of the partition, India received about 627 sculptures of the Gandharan school from the collection of the Lahore Museum. This large bulk of Gandharan sculptures is also preserved in the Chandigarh Museum. Although this collection of the sculptures of the Gandhara school has not received due attention of scholars during the last thirty-three years since it was received in India, recently a scholar has submitted a Ph.D. dissertation on these sculptures.[2]

Together with the Gandharan sculptures, India received, as her share from the Lahore Museum, a number of sculptures belonging to other schools of art. These sculptures also became a part of the Chandigarh Museum's collection. From time to time, the Museum added some more sculptures to its collection. The total number of sculptures in the collection of the Museum thus counts now to about one thousand, the terracotta figurines and similar other items included. Although the Museum has been drawing more attention for its collection of miniature paintings, its importance as a collection of sculptures can in no way be ignored.

Apart from the Gandhara sculptures, anything of the sculpture section of the Chandigarh Museum that has received

CC-0. Agamnigam Digital Preseyation Foundation, Chandigarh

attention of scholars is a group of stucco or terracotta heads found from Akhnur.[3] The reason for this presumably is the interesting stylistic features of the above-mentioned pieces. The chronological placement of the Akhnur heads has still remained unresolved. This has been an added reason for the sustained interest of scholars in these objects of art.

But, unfortunately, a sizeable collection of the sculptures in the Chandigarh Museum has not yet come to the notice of the scholars. These sculptures consist of the items received from the Lahore Museum, and a few others added to the collection of the Chandigarh Museum through the years. The Lahore Museum items, in this counting, however, do not include the Gandharan pieces. The total number of these sculptures will be something like three hundred. About two-thirds of these sculptures could be arranged under the frame of one category. They are executed in stone, metal or wood — that means in a proper plastic medium. Moreover, their dates, as evident from the stylistic features, range between the eighth and the sixteenth centuries — the period that is usually assigned to the medieval Indian sculptures. Although these sculptures hail from various regions of India, and although they cannot be fitted into any homogenous stylistic mould, it is appropriate to group them together under the wide purview of the medieval "School" of Indian art. The present work is devoted to the study of these sculptures in the perspective of the socio-political milieu of the medieval Indian scene, as discussed in the preceding chapter.

Only a few of the medieval Indian sculptures of the Chandigarh Museum are on view in the display-galleries. Others are dumped in the stores. No attempt has yet been made to catalogue them. Although some records have been maintained by the Museum regarding the accession of these sculptures, no uniform logical system has been followed in keeping such records. In most of the cases, the provenance of the sculptures is not recorded in the register. In many instances, the find-spot of a particular sculpture has been recorded as the provenance of the concerned piece. It has, however, to be admitted that the register contains frequent reference to the source of some of the sculptures. Mention is made of the institution or the individual handing over the sculpture to the Museum. Such information hardly solves the problem of the ascription of the provenance. Moreover, one has to be very careful in using this type of information even, because one can notice, quite frequently, conflicting entries in the register in respect of the same piece of sculpture. Such anomaly has to be ignored in the light of the miscellaneous character of the collection of the sculptures.

According to the records of the Museum, many of the medieval Indian sculptures in its collection were received from the Lahore Museum. There are few others which were received as gifts from the National Museum, New Delhi. Some of the pieces came on exchange from other museums, like the Lucknow Museum. The name of the department of Ancient Indian History, Culture and Archaeology, Panjab University, Chandigarh also finds mention as a contributor of some of the sculptures. The remaining ones are recorded under some individuals' names. They are obviously the collectors or dealers from whom the concerned sculptures were either received as gifts or were purchased by the Museum from time to time.

In the cases of some of the sculptures hailing from the Lahore Museum, the provenance is recorded as the Murti temple or as the Jain temple at Murti. The information is ambiguous, since it may refer either to the temple of the name of Murti, or to a place called Murti where the temple was situated. Sir Aurel Stein, however, refers to a place called Murti wherefrom these sculptures might have come.[4] The sculptures donated by the Ancient Indian History department of the Panjab University are recorded to have hailed from the Morni-ka-tal temple of Narayangarh in Haryana. The department collected them in course of some explorations conducted sometimes back. Several sculptures, according to the records of the Museum, hail from Panjaur or Pinjore belonging to the erstwhile Patiala state. Panjaur, situated at the confluence of the Kaushalya and the Jhajjar tributories of the Ghaggar, three miles south of Kalka, is a place of considerable antiquity. There are some old temples at the place, the most famous among them being the Bhima Devi temple. Panjaur is now included within the province of Haryana, and it is now known to be an important tourist-spot mainly because of the Mughal Garden situated there.

Many of the sculptures in this collection are recorded to have come from Agroha, obviously the place with this name situated in the Rohtak district of Haryana. Interestingly, the sculptures ascribed to Agroha do not represent a single stylistic type. Some of them have stylistic proximity with the sculptures of the Ganga-Yamuna valley, particularly those from the Mathura region, while others bear resemblance to the types known from Rajasthan-Gujarat area. Even the style of central India could be noticed in some of them. The coexistence of a number of stylistic types in the sculptures discovered from Agroha, although bewildering, can possibly be explained in the light of the situation of the place. In the ancient period, there existed a trade route between Taxila and Mathura.[5] The Chinese traveller Tche-Mang mentions Agrodaka on this route.[6] This Agrodaka could be identified as Agroha in the Rohtak district of Haryana.[7] Some of the sculptures discovered from Agroha presumably reached there through this route from various parts of the country, either in the trail of trade and commerce or through other means of transportation.

For the above-mentioned sculptures the ascription of the provenance was not much of a problem, because one could at least have the guidance of the record of the Museum's register. The problem really was for the others. There being no record for their provenance or find-spot, the controversial criterion of style had to be applied for suggesting a possible provenance. It sometimes was merely an exercise of the guess-game, and, therefore, the conclusion reached at should be considered only as tentative. Similarly, the dates suggested for the sculptures are also to be treated as open. The suggestion offered is of the approximate date, and not of the absolute.

The Museum maintains a very confusing system of the recording of the accession numbers of the sculptures concerned. For the sculptures received from the Lahore Museum, National Museum, and the Lucknow Museum, the accession numbers originally maintained by the respective museums have been continued by the Chandigarh Museum in its accession register. Even for the sculptures donated by the department of Ancient History, Culture and Archaeology of the Panjab University, Chandigarh, the same system has been followed — that means, the accession numbers originally assigned by the department for its own records have been retained as they were. At the same time, the Chandigarh Museum had to assign new accession numbers to the sculptures which do not come under the above-mentioned categories. In doing so, the Museum did neither go by a scientifically valid system of classification, nor did it follow a conspicuous numeration for these added pieces of sculpture. Thus there is the inevitable mix-up of the accession numbers belonging to various systems of reckoning. Since it is very difficult, under the situation, to reconcile them into a single running line — in fact, that has to be done by the personnel of the Museum concerned — the accession numbers as they now occur in the records of the Museum, irrespective of whether they are the borrowed numbers or newly ascribed ones, have been mentioned in the present study for the reference.

The classification of the sculptures, and how to arrange them for the analytical discussion, posed also a problem, since the sculptures cannot be categorised in terms of their provenance for reasons mentioned above. Regional distribution of the sculptures would have been the most appropriate, since that is the ideal frame of reference for the study of medieval Indian sculpture.[8] But due to the uncertainty of the provenance of most of the sculptures under study, this otherwise convenient system could not be resorted to. Period-wise distribution had also to be ruled out in view of similar uncertainty, and particularly because of the highly controversial and subjective nature of the methodology involved in it. It was felt that the basic frame of reference for the discussion

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

should not be superficial, however, attractive it might appear to be. Keeping this in the mind, the sculptures have been classified in terms of their religious affiliations. That means, the sculptures have been grouped in accordance to whether the theme is Shaiva, Vaishnava, Shakta ,and the like, but in such a classification, some sort of overlappings sometimes have to be admitted. As for example, the images of Lakshmi or Sarasvati can be fitted both in the category of Vaishnava sculptures, as well as under the Shakta images. These two goddesses, we all know, are the two wives of Vishnu, but, at the same time, they are also two principal manifestations of the supreme goddess Devi or Shakti. Moreover, there are some sculptures the themes of which cannot be fitted into the religious or cult category — some of them even seem to be secular in their thematic content. A separate head for all such miscellaneous sculptures had, therefore, to be provided for.

The sculptures, thus, have been classified into the following five categories :

1. Shaivite Images. These have been given a serial number with a prefix "A".
2. Vaishnavite Images. The serial number for them has the prefix "B".
3. Shakta Images. "C" is the prefix of the serial number.
4. Images of other divinities. The serial number with a prefix "D".
5. Miscellaneous sculptures. The prefix for the serial number is "E".

Under each category, the same image-types have been discussed side by side, so that the differences in the stylistic features, even within the same type, could be noted. As for example, all the images of the theme of Shiva-Parvati in the seated form have first been described and discussed one after the other, and then only their standing counterparts have been taken for discussion, also in a stylistic order. This typological arrangement has facilitated the comprehension and appreciation of the structural changes of each of the forms of expression studied. Although the sculptures have been arranged in accordance with their religious affiliations of the themes they represent, the present study is not restricted only to the iconography of the sculptures. In each case, the description of the sculpture has been followed by the iconographic speculation. After that, the salient features of the style of the sculpture concerned have been pointed out. Thus it has essentially been a stylistic approach.

The present study is neither an *Inventory* of the medieval sculptures of the Chandigarh Museum, nor their *Catalogue* — in the true sense of the term. In an *Inventory* or a *Catalogue* separate entries for all the items, howsoever insignificant, have to be made. There is, however, some usefulness of such comprehensive accounts of all minutia. But quite frequently, it has been observed, such catalogues become overburdened with trivialities. The basic objective of the present study is to draw the scholars' attention to the vast storehouse of medieval Indian sculptures lying without proper notice in the Chandigarh Museum. Some of the important pieces of sculpture drawn from this repository were deemed sufficient to highlight the value and grandeur of the collection. The selection, however, has been made judiciously so as to make the list representative of the collection of medieval sculptures preserved in the Museum. Highly mutilated pieces and architectural fragments have been excluded from the study.

The methodology followed in the study has been as in a *Catalogue*. But it cannot be given the haloed title of a *Catalogue Raisonne,* since the critical apparatus required to shape it that way was not available. But inspite of the limitation with which the work was accomplished, it will perhaps serve as an useful reference book pertaining to the study of medieval Indian sculpture. Almost all the sculptures taken up

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

for discussion in the present study are unpublished so far. It is thus going to be the first-ever academic notice of this rich collection of sculptures. All students of Indian art history will doubtless appreciate the importance of the study, and some of them, hopefully, will take up further studies to throw more light on this fascinating field of enquiry.

NOTES & REFERENCES :

1. The total number of miniature paintings of various schools and styles preserved in the collection of the Chandigarh Museum is 3360, as given by the in-charge of the painting (miniature) section of the Museum.

2. Ph.D dissertation submitted at the Punjab University in 1979.

3. In the collection of the Museum, there are 10 such pieces.

4. Sir Aurel Stein discovered a few sculptures from a site in the salt range, locally known as Murti, "where it was said fragments of sculptured stone had been found. Many of these fragments were carried away by the contractors employed by the Public Works Department and used in the construction of a local railway bridge, following a time-honoured practice common in many parts of India (and nearer home) by which economy in building is effected with deplorable loss to archaeology and art". See Andrews, F.H. "Sir Aurel Stein : The Man", *Indian Art and Letters*, New Series, Vol. XVIII, No. 2, Second Issue for 1944, p. 66.

   In plate No. II of the issue of the journal, there is an illustration with the caption "stone sculpture from ruins at Murti, in the Salt Range, near the Jhelum river. VIII-Xth century." Murti, obviously, is in the Kashmir valley.

5. Dutt, N. ed. *Gilgit Manuscripts*, Vol. 3, Part 2, Srinagar, 1942, pp. 32—35.

6. *Journal Asiatique*, EFTP, pp. 3—17.

7. Moti Chandra, *Trade and Trade Routes in Ancient India*, New Delhi, 1977, p. 15.

8. Aschwin De Lippe in his *Indian Medieval Sculpture* (About 550-1250 A.D.), Amsterdam-New York, 1978, however, discusses the medieval sculptures sometimes in the regional context, and at others in the perspective of the possible dynastic patronage. He divides the book into two broad heads : North India and South India. In the first part, he takes up both the criteria of the regional factor and the dynastic patronage. But in the second part, he mostly goes by the dynastic heads. There is, thus, a mix-up of the frame of reference in his otherwise scholarly treatment of the subject.

CHAPTER THREE

THE OBJECTIVE STUDY

SHAIVITE IMAGES:

A. 1. 62.878.

DAKSHINAMURTI OF SHIVA

Ht. 93.2 cms.

South India c. 13th cent. A.D. (late Chola).

Shiva is seated on a raised seat in the *Virasana* mode of sitting. His right foot is placed on the back of the crawling figure of the *apasmarapurusha.* Of the four hands of the god, the forepart of the principal right hand is broken now. This hand presumably was disposed either in the *Vitraka*—or *Abhaya-mudra.* Thus the image represents the Jnana-Dakshinamurti aspect of Shiva in which the god acts the role of the expounder of knowledge. The attribute in the principal left hand cannot be clearly identified; it seems to be the manuscript or book. Difficulty arises also with regard to the proper recognition of the attributes in the two additional hands. They are represented very crudely and without much of clarity. In these hands the god seems to hold the rosary and the lotus in the right and left respectively. This appears to be likely in the light of similar images known from other collections (cf. fig. 16, *Indian Art*, Victoria and Albert Museum, London, 1969). The god wears the *ratna-kundala* or jewel-earring in the left ear, *while* the right has the *sarpa-kundala* or snake earring—thus the left and right sides representing respectively the female and the male aspects of the same deity Although the god wears a crown, the huge *jatabhara* or culster of matted hair, serving virtually as the halo, brings out the iconographic characteristic of the god very distinctly. The crescent moon on the top left of his matted hair adds to this aspect of the image.

The figure is a queer amalgam of at least two grades of stylistic achievement. The torso, and even the legs are comparatively better carved. The face, hands, and the matted cluster of hair betrary the lack of precision in the workmanship. This is indicative of the decadence of the style.

A. 2. 62.877

VATUKA BHAIRAVA

Ht. 84.5 cms.

South India c. 13th cent, A.D. (late Chola) [Fig. 1.].

It shows the four-handed form of Shiva standing nude in front of a dog. That it is the representation of a form of Shiva is suggested not only by the third eye on the forehead of the figure, but also by the attributes in the hands. The upper right and left hands of the figure show the *damaru* (kettle drum) and the *sarpa* (snake), respectively. The lower left hand holds a skull-cup or the begging bowl. The lower right hand being broken now it is not possible to determine the attribute it showed. The dishevelled cluster of matted hair of the god is disposed in the manner of rising flames of fire. There is a long garland suspended near the loins and hanging even below the knee, with series of small bells stringed together.

The iconographic features of the image pertain to the Bhairava, more precisely to the Vatuka Bhairava, form of Shiva. It could be taken as either the Kankalamurti or Bhikshatanamurti form of the god, if the figure of the dog was not there or it was substituted by that of a deer. But that the figure of the animal at the back is that of a dog is clearly indicated by the upward curly twist of the tail, although the other physical characteristics are not very near those of the animal concerned. The dog is an invariable associate of the Vatuka Bhairava form of Shiva. The attributes in the hands of the present figure also go well with the iconography of this form of the god. In his Vatuka Bhairava form, Shiva is usually shown with a dwarfish (*vatuka*) body, and sometimes with a pot-belley. In these respects, however, the present image seems to deviate from the concept of the Vatuka Bhairava form.

In his Kankala—or Bhikshatanamurti, and even as Vatuka Bhairava, Shiva acts the role of a wandering mendicant with a begging bowl. In such a role he is mostly shown in the act of a movement. The rigid frontality and static posture of the present image are, therefore, quite conspicuous.

A.3. 3417

UMA-MAHESHVARA

Ht. 52 cms.

Agroha c. 12h cent. A.D. [Fig. 2]

On a raised pedestal Shiva is shown seated with his consort Uma or Parvati, the latter to the left of the god. Both of them sit in the *lalitasana*. The right thigh of Uma is placed on the left counterpart of Shiva. The dangling feet of Shiva and Uma are placed respectively on a bull and a lion, carved on the lower section of the pedestal. The base of the pedestal is *pancharatha* in the form. Shiva has four hands, while Uma has only two. With his principal right hand Shiva cuddles Uma into an embrace, his hand resting on the left breast of the goddess. Uma reciprocates the act by throwing her right arm across the shoulder of the lord, her hand gently resting on his right shoulder. The principal right hand of Shiva is disposed in the *varada* pose, and his additional right and left hands hold a trident and a snake respectively. The forepart of the left arm of Uma is broken now, but presumably it held either a *lotus* (*lilakamala*) or a mirror (*darpana*). Shiva has on his head the elaborate *jatamukuta*, and Uma sports the *dhammila* coiffure. The heads of Shiva and Uma are set against a common aureole with an elaborate lotus boss. On the upper parts of the stele, on the right and left, there are the representations of Brahma and Vishnu respectively.

Iconographically, the image represents the basic characteristics of a medieval rendering of the Uma-Maheshvara theme. The absence of the third eye on the forehead of Shiva is, however, a conspicuity to be noted with interest. The facial features, both of Shiva and Uma, deserve also special notice. Almost round and full, the faces have an abstract character which is enhanced by the cursory carving of the eyes and the hair lines. The full and rounded breasts of Uma and her deep navel perpetuate some of the classical notions of female beauty. But the sensitivity of the plastic treatment, as was noticed in the art of the classical period, is lamentably absent here. Not only in the iconography, in the overall stylistic treatment as well, the present image breathes the air of the medieval idiom.

A.4. 3293

UMA-MAHESHVARA

Ht. 52 cms.

Pinjore c. 13th cent. A.D.

The iconographic formulations of this image are very much similar to those of the sculpture just described above. In this sculpture, however, there are a few minor variations, and details missing in the previous one. The dangling right foot of Shiva does not rest on the bull who is represented, rather crudely, by the side of the foot. Similarly, Uma's left foot is also not placed on the lion. Her foot rests on a double-petalled lotus. Below this, on the face of the pedestal, a miniature figure of a lion is incised; this could be later interpolation. The mirror (*darpana*) in the left hand of Uma, missing in the previous sculpture, is clear here. In this sculpture there are two additional seated figures, one on either side of Uma-Maheshvara. These could be the representations of the devotees. The lotiform aureole is missing here. The pedestal is of the *triratha* form, unlike the previous example.

Inspite of the iconographic similarly that this image bears with the previous example, there is a distinct difference in

5308

their styles. The present image is not only cruder in execution, the emphatic torsion of the body of Uma and the mechanical treatment of the torso and the right foot of Shiva resolve into the *cliche* that characterised the plastic expression of the late medieval period.

A.5. 3887

UMA-MAHESHVARA

Ht. 18 cms.

Central India c. 12th cent. A.D. [Fig 3]

It is the representation of the same theme and almost in similar lines as above. There are, however, some iconographic and stylistic variations. Both Shiva and Uma are shown seated on the bull Nandi. Shiva sits in the *lalitasana* on a carpet placed on the back of the bull. Uma sits on the left thigh of Shiva in a somewhat peculiar posture resembling the *Maharajalilasana.* The attributes of the four hands of Shiva are like those of the sculptures described above, with the exception that in his principal right hand, the god holds a flower—may be a *datura*—although the depiction is like that of a lotus. The attribute in the left hand of Uma is not very clear in this case, although in the above-noted examples she has been shown as holding a mirror (*darpana*) in that particular hand. Another point deserving mention is the depiction of the third eye on the forehead of Shiva in the present sculpture. Moreover, Shiva is shown wearing a long garland like the *vanamala* of Vishnu.

The stylistic characteristics of the sculpture are quite interesting. The body limbs of both the figures are elongated. This feature gets a visual balance in the slightly ovoid shape of the faces. The unusual sitting posture of the figures of Uma, and the twist of her body represent the sculptor's inept innovation. But the way the bull turns his face, obviously to have a view of the divine couple, and the naturalistic treatment of the head of the animal, are the doubtless highlight of the sculpture. The graceful and gliding nature of the long garland of Shiva also adds considerably to the compositional cohesion. The plastic treatment of the body of Shiva, particularly that of the chest, is quite sensitive. But the sharp angularity of the knee and elbow of his body betrays the lack of the naturalistic comprehension of the body.

The sculpture bears stylistic and iconographic similarity to a piece belonging to 11th-12th century A.D., and hailing from central India. That sculpture is now preserved in the Los Angeles County Museum of Art, U.S.A. (cf. No. 40. *The Arts of India and Nepal : The Nasli and Alice Heeramaneck Collection*, Museum of Fine Arts, Boston, 1966).

A.6. 3857

UMA-MAHESHVARA

Ht. 23 cms.

Probably from Uttar Pradesh c. 11th cent. A.D. [Fig. 4]

The sculpture depicts the theme of Uma-Maheshvara in a slightly different manner. It represents the divine couple standing in the *tribhanga* pose, and embracing each other in an intimate dalliance. Of the four hands of Shiva, the principal pair is placed on the breasts of Uma, his left hand coming across Uma's shoulder. Of his remaining hands, the right one holds a trident. The left hand being partially broken, its attribute cannot be recognised now. Uma's right hand is placed on the right shoulder of the lord. The bodies of both of them are profusely ornamented with elaborate jewellery. A diamond-shaped ornament on the chest of Shiva resembles the well-known *shrivatsa* motif. The lower part of the sculpture being missing now, it is not possible to ascertain what other iconographic details might have been there. The elaborate *jatamukuta* of Shiva and the *dhammila* coiffure of Uma draw the attention.

The faces of Shiva and Uma have been aligned in a three-quarter profile so as to suggest their participation in a mutual

CC-0. Agamnigam Digital Preseyation Foundation, Chandigarh

amorous look. The flattened but roundish faces with an accentuation of the chin, and the patternised composition of the personal ornaments, are the typical medieval features one can notice in the sculpture. The bodies are fleshy but not sensitive. The flexions of the body, manipulated in a visually valid manner, add to the rhythm of the composition. The type of the face particularly that of Shiva, bears striking resemblance to that of a few sculptures, mostly representing Gandharvas and Apsaras, hailing from Jamsot in U.P. and preserved now in the Allahabad Museum. The exact provenance of the sculpture is not known now. It is not unlikely that it was executed somewhere near Jamsot in the U.P.

A.7. 3254

UMA-MAHESHVARA AND OTHER SCENES

Ht. 56 cms.

Chamba (Himachal Pradesh) c. 16th cent. A.D. [Fig. 5]

It is a stone slab with a conical upper end. The lower part is broken, leaving no scope to know the shape of the slab below. It is divided into three registers, in the vertical accession, by means of raised frame-lines. Thus the composition resolves into a triangular upper section followed by two successive rectangular ones below. In each section there is a panel of a relief sculpture. At the top, the panel represents the theme of Uma-Maheshvara in the centre and the figures of Brahma and Ganesha at the two sides. The theme of Uma-Maheshvara represented here is almost in lines similar to the same described above. But there are some deviations as well. Shiva cuddles Uma with both of his left hands, instead of with one as above. While his upper right hand holds a trident, the lower one, although disposed in the *abhaya* pose, also holds some indistinct object. Uma's right hand comes across the back of Shiva and rests on the chest of the latter. In the left hand she holds a pot, instead of the usual mirror. The bull is present there, as usual, as the *vahana* of the lord. To Shiva's right, there is the representation of Brahma seated crosslegged and showing four hands. The principal right hand shows the *abhaya* pose, and with the left he holds the water vessel (*kundika*). In the remaining two hands, there are the book and the ladle (*sruva*) in the right and left respectively. He sports the beard. To the left of Uma is shown the four-handed form of Ganesha. But the attributes in his hands are not clear, excepting the principal right hand which is shown in the *abhaya* pose.

The rectangular panel below depicts an interesting scene. In the centre is shown a *Shivalinga* flanked by a human couple on either side. All these four figures are shown in the act of worshipping the *Shivalinga*. The male figure to the immediate left of the *Lingam* seems to perform the actual ritual of the worship. With his right he throws something, presumably flowers, on the head of the *Lingam* while his left hand is engaged in the ringing of the bell (*ghanta*). The female figure next to him, presumably of his wife, is shown in the act of paying homage with the folded hands (*anjalimudra*). Similarly, on the other side of the *Lingam*, there are two figures: a male and a female. The former, who is in the front, holds something—probably an offering—in his right hand. The lady seated next to him also does the same. The total scene seems to pertain to the worship of the *Shivalinga* by a pair of couples. Overhead the *Shivalinga*, there is the representation of a flower-like motif the meaning of which cannot be made out at this state of preservation of the panel.

There was obviously another such rectangular panel below, but that is virtually lost now. Whatever broken bits are extant now, they show the vestiges of some human forms, particulary their heads. This panel probably represented a series of seated human figures, presumably of a number of couples.

The overall stylistic treatment is gross and crude. In the rectangular panel, the two male figures are shown seated in the rigid crosslegged posture, whereas their female counterparts show a comparatively relaxed mode of sitting. The way the veils on the heads of the female figures has been represented is quite interesting. The male figures have been shown with headgears indicative of their social status. The overall treatment of the expression has a folk character which sustains our interest to it, inspite of the rather crude and obtuse execution of the figures.

A. 8. ACC. No. not assigned. (Serial No. 37).

SHIVA AND PARVATI

Ht. 43.5 cms.

Kangra (Himachal Pradesh) c. 10th cent. A.D. [Fig. 6].

Very little can be discerned from this fragmentary sculpture. But one can clearly see two figures: a seated male figure in the centre and a standing female figure to his right side. The male figure dominates the scene, not merely for its bigger size but also for the imposing bearing. The female figure standing a little away from the male, is shown in the profile. The head of the male figure is also shown in the three-quarter profile. He is shown turning his face to the side opposite to the female figure, as if turning his look towards someone now missing from the sculptural fragment. Although the male and the female figures turn their faces opposite to each other, they do not seem to be unrelated. The sculpture seems to be narrative in the content.

There is hardly anything definite to suggest the identity of the male figure. But one cannot, at the same time, miss the elaborate cluster of matted hair on his head. This might tempt us to identify it as the figure of Shiva. The logic of the assumption will lead us to take the female figure as that of Parvati. But we have to stumble on the problem of explaining the unusual situation involving Shiva and Parvati turning their faces away from each other.

The figure of Shiva has the left hand drawn near the chest, not in the *abhaya* pose proper but in a gesture suggesting the impact of a sudden jolt. The turn of his face is suggestive of an inquiring look, presumably to discover the reason for the disturbance. The standing figure of Parvati seems also to be in the sudden grip of an embarrassing situation requiring her to draw a little apart to the side.

In this connection we are reminded of an episode narrated in the concluding portion of the third chapter of *Kumarasambhavam* of Kalidasa. The story has it that at the time Kama or Madana pointed his arrow of desire (*sammohana*) at the meditating Shiva, there came Parvati to offer her worship to him with flowers. As Parvati gave him the garland of lotus, he received it and looked at her with all his three eyes. But the arrow of Madana had by that time played the trick by virtue of which there was the unusual emotional turbulation in the mind of Shiva, and the same flashed through his eyes. At this Parvati in her bashful embarrassment stood apart by turning the face (*sachikrita charutarena tasthau mukhena paryastavilochanena*). Shiva contained himself and cast his searching look to detect the reason for this mental perturbation (*hetum svachetovikriterdidrikshurdishamupanteshu sasarja drishtim*). It was, however, a moment's matter. Madana was soon detected and he was reduced to ashes by the fire of the third eye of Shiva.

The above-mentioned episode seems to be the possible inspiration of the content of the present sculpture. The salient features of the descriptive elements of the sculpture, as given above, seem to answer to the dramatic intent of the episode of the *Kumarasambhavam* as given above.

Although it is a fragmentary sculpture, and most of the details of the scene depicted are lost now, one cannot miss the efficient modelling of the figures. The roundity of the faces, both of Shiva and Parvati, is reminiscent of the classical Gupta treatment. The body of Shiva has the sensitivity of the plastic surface. Together with this, the turn of the faces and the gesture in the hand of Shiva have a lively dramatic aura that adds to its aesthetic character. But the wig-like matted hair of Shiva and the lack of cohesion of planes on his body, particularly in the region between the chest and the arms, are symptoms of the disintegration of the classical idiom.

A. 9. 121 (Serial No.).

SHIVA KAMANTAKA

Ht. 32 cms.

Morni-ka-Tal, Narayangarh (Haryana) c. 13th cent. [Fig. 7].

It is a rectangular stone slab depicting three figures: a central seated figure flanked by two standing figures. The slab is divided into three sections by means of the incorporation of two pilasters on either side of the central panel. In the centre is depicted a male figure seated in the *lalitasana* on an animal which seems to be a bull. He seems to possess four hands of which the principal pair is in tact now. The attributes in the damaged hands cannot be ascertained. But the principal right hand is in the *varada* pose, and the left holds a vase of water. The face of the figure is badly damaged, but the dangling locks of matted hair from the sides can still be noticed. The straight and rigid torso, together with a slight inflation of the chest, is suggestive of a meditative posture.

To the left of this central figure, in a narrow compartment, is depicted a female figure standing gracefully with some implement in her left hand. In a similar compartment on the other side, also, there is a standing figure holding something like a bow in the right hand. Although the upper portion of the torso of this figure is badly damaged, from its overall bearing, particularly in comparison to that of the figure on the other side, it seems to be the representation of a male personage.

The central figure could be identified as Shiva, particularly because of the matted hair-locks an the bull beneath the seat. But the water vessel in the hand is more appropriate to the iconography of Brahma rather than that of Shiva. Moreover, the attributes in the other hands are not very clear and they can in no way be associated with Shiva's iconography. Thus it is difficult to determine the true import of the theme of the panel.

In this connection it is worthwhile to refer to certain portions of the *Kumarasambhavam* by Kalidasa. In its third chapter dealing with the destruction of Madana or Kama, the author states that Madana saw Shiva seated in the meditative pose (*samyaminam dadarsha*) with the upper part of the body being in a static posture (*sthirapurvakayam*). At the sight of the magnificient form of Shiva the bow and arrow from the hands of Mandana fell down (*srastam sharam chapamapi Svahastat*). At that time there emerged Parvati, the daughter of the Himalayas (*sthavararajakanya*), looking like a mobile creeper (*sancharini pallavini lateva*). Her entry had some effect on Shiva who relaxed his rigid sitting posture (*paryankabandham nividam vibheda*).

Seen in the light of the above account of the *Kumarasambhavam*, the theme of the panel sculpture seems to be the visual transcript of the literary account. In that case, the central figure has to be identified as Shiva seated in meditation, but slightly relaxed in his sitting mode at the appearance of Parvati before him. The standing female figure to his left will then be that of Parvati. The remaining figure presumably, then, is that of Madana or Kama.

This identification cannot, however, be regarded as final in view of a few doubts which remain unresolved. But the sculpture nevertheless is characterised by some distinctive stylistic features. The torso of the central figure shows an admirable quality of the sensitivity of the plastic surface. The elongated limbs of the figures at the sides, and also the rounded full breasts of the female figure to the left, bear out the artist's ability to express the sentiment of sensuousness with which the theme of the panel is possibly associated. The figures flanking the central one have in them a suggestion of a movement indicated by the posture of the lower parts of their bodies.

A. 10 138.41
LAKULISHA
Ht. 18.5 cms.
Morni-ka-Tal, Narayangarh (Haryana) c. 13th cent. [Fig. 8].

It seems to be an architectural fragment containing the depiction of an important divinity of the *Shaiva* faith. Between two carved pilasters a niche-like space has been formed. In it there is the representation of a male figure seated on a lotus seat. He sits in a posture involving the crossing of the feet at the ankles (this mode of sitting is often referred to in iconographic texts as the *svastikasana*). The figure has two hands of which the right seems to be disposed in the abhaya pose (the palm of the hand being badly damaged it is difficult to ascertain whether it held any implement or showed any attribute), while in the left hand there is a rod (*kulisha*). The most distinctive feature noticeable is the *urdhvalinga* (phallus erectus) aspect of the figure. This is indicative of the Shaivite character of the figure. The ithyphallic nature of the figure and also the club-like rod in its hand prompt us to identify it as the representation of Lakulisha, the 28th incarnation of Shiva according to some of the *Puranas*, who was the systematiser or organiser of the *Pashupata* doctrine. (cf. fig. 4, plate XL. *The Development of Hindu Iconography* by J. N. Banerjea, Calcutta, 1956).

The face of the figure is very much eroded leaving no scope for knowing the other details. But the torso, although summarily carved, has the property of the frontal orientation of a medieval cult icon. The headgear of the figure is flattened at the top giving the impression of a cap. This is obviously the impact of the local custom pertaining to the personal decoration of a man of rank.

A. 11 137.38
LAKULISHA
Ht. 18 cms.
Morni-ka-Tal, Narayangarh (Haryana) c. 13th cent.

It is almost a *verbatim* representation of the iconography mentioned above. But in points of style it seems to be very much debased. The face is flattened and the treatment of the body parts angular and summary. These two sculptores seem to have formed part of the exterior decoration of a Shiva temple situated at the place.

A. 12. 59.153/245.
SHIVALINGA
Ht. 196 cms.
South India c.10th cent A.D.

An interesting representation of the phallic emblem of Shiva. The sculpture showing this aniconic form of the god has three sections in its vertical accession. In the lowest section, there is the low square basement (*bhadrapitha*). Over this rises an octagonal (*ashtasram*) shaft (*pindika*) which is finally capped by the circular (*vrittam*) Lingam with its cylindrical top. This circular section has lines (*lekha*) carved on it to suggest its *Linga* form.

It is interesting to note in this connection that this sculpture answers faithfully to the prescriptions laid down in the 74th chapter of the *Vishnudharmottara* regarding the representation of the *Linga*. In it the lowest square (*caturasra*) section is referred to as *Bhadra* or *Brahma-pitha*, the octagonal (*ashtasra*) section as *Pindika-bhaga*, and the top circular (*vritta*) section as *Bhoga-vritta*. An identical description could be found in the *Brihatsamhita* (Ch. 57, verses 53-54).

The carving of the *Linga*, particularly its top circular section, required an adept handling of the material. The precision with which the stone has been carved could be expected only of a sculptor possessing the credentials of a glorious heritage. It is difficult to ascertain the date of carving of the *Linga*, but one can feel tempted to place it quite early in the medieval period.

A. 13 123.
SEATED NANDI
Ht. 109 cms.
Provenance not known (probably from Pinjore) c. 15th cent. A.D.

The sculpture represents a seated figure of a bull, presumably the asme as Nandi, the associate-vehicle of Shiva. It is a crude representation of the animal. But the sculptor tried to retain the naturalistic form by showing the dewlap and the hump rather emphatically. The angular lines on various parts of the body and the hardened surface treatment clearly betray the decadence of the style.

A. 14 3908

SEATED NANDI

Ht. 21 cms.

Provenance not known c. 18th cent A.D.

It is the marble representation of the above-mentioned theme. Although it shows the bull almost in the same manner as above, here the plastic treatment is more refined and detailed. The dewlap and the hump have been ordained to a disciplined form. The ears of the animal have been shown here with a careful emphasis. A ribbon goes across the neck of the animal. This is an addition here. The refined effect of the sculpture might be due largely to the material used.

A. 15 3193/12

STANDING SHAIVA SAINT

Ht. 52.5 cms.

Probably Kulu (Himachal) c. 19th cent. A.D.

It is a metal image of a male figure shown standing on a square pedestal with tiered stages. The figure stands in the rigid frontality in the pure *samabhanga* posture. It does not wear any garment except for a brief loin-cloth. There is a short necklace with a pendant as the only ornament of the body. The two hands of the figure, disposed in the same manner, do not show any attribute. The trident-shaped *tilaka* on the forehead suggests its association with the Shaiva faith. A piece of cloth seems to be tied on the head as its cover which is rendered into a knot at the top.

The facial type, includiny its attributes like the *tilaka* and the top knot, has a striking similarity with that of the celebrated traditional masks from Kulu in the Himachal Pradesh.

A. 16 81

SHIVA GANGADHARA

Ht. 63.5 cms.

Morni-Ka-Tal, Haryana c. 13th cent. A.D. [Fig. 9].

This sculptured panel shows a male and a female figure, both standing against a back slab. The male figure is shown to the right of the female figure. The latter holds a vase (*purnakalasha*) in her left hand, while the attribute of the right hand is indistinct. Similarly, the right hand attribute of the male figure cannot also be identified, while the same in the left hand seems to be a *datura* flower. The latter figure, although shown with a long garland like the *vanamala* of Vishnu, has the matted locks of hair on the head. The identiication of the male figure, which could serve as the determinant for the clue to the identification of the theme of the panel as well, is not very clear. But on the basis of the *datura* flower in one of the hands of the figure ,and on the evidence of the matted hair on its head, the figure may tentatively be identified as that of Shiva who usually shows these two iconographic features. The female figure could thus be that of Ganga who could be shown as holding a vase implying her watery nature (*salilamayi*). There is a miniature figure of a pot-bellied but emaciated human being on the left side of the female figure. If we take the main two figures as those of Shiva and Ganga, then the miniature figure could be taken as that of Bhagiratha whose prayers made Ganga descend on the Earth. But all these identifications are to be kept open at this time, since there is hardly any definite clue to ascertain them.

Both the figures show elongated features, although the plastic treatment of the forms seems to be rather drab. The flexions in the bodies, however, put some life into the forms. But the limping right leg, particularly of the female figure, betrays the mannerism of overstatement that seized the style of late medieval art of India. The last mentioned feature could be seen in another sculpture, also from Morni-Ka-Tal in Haryana (See E. 3), and the ascription of the provenance of the present sculpture is based on this similarity of stylistic features.

A. 17 56.480

COMPOSITE FORM OF SHIVA

Ht. 108 cms.

Uttar Pradesh (Ganga-Yamuna Valley) c. 12th cent. A.D. [Fig. 10].

It seems to be a part of a door-jamb of either a temple or a similar monument. A stone post disposed in the *Triratha* mode has a large male figure carved on two of its sides. Of the other two sides, one is kept plain obviously intended to be fixed to the temple wall. The remaining side shows a rough and uneven surface suggesting probably the incomplete state of the carving of the door-jamb. The figures carved on two of its sides possess interesting iconographic features suggestive of the composite nature of the images. They could be described as under:

(A) The frontal figure:

A standing male figure with emphatic triple flexion (*tri--bhanga*) of the body. It is a four-handed figure the principal right hand of which is now missing. The principal left hand is placed on the left hip as if to support the left-ward flexion of the body. The upper right and left hands hold a trident (*trishula*) and a snake (*sarpa*) respectively. These two attributes point to the Shaivite character of the figure. But the long garland and the conical crown of the figure resembling respectively the *vanamala* and the *kiritamukuta* of Vishnu, together with the sacred thread (*yajnopavita*) and other ornaments and jewelleries of the figure, could very well be taken to suggest its Vaishnavite character. The image, thus, could be a representation of the concept of the composite form known as

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Hari-Hara in which normally the iconic features both of Vishnu (Hari) and Shiva (Hara) are shown together. The attribute of the missing principal right hand of the figure could have enabled us to ascertain the true character of the figure.

(B) The side figure:

It repeates the basic physical characterists of the above-mentioned figure. But significant variation is noticed in respect of the attributes in the hands and in the hair-do and type of the headgear. The principal right hand is placed on the right hip, while the left counterpart holds a vase (*kalasha*). There is a conch (*shankha*) in the upper right hand, while the attribute in its left counterpart is missing now due to damage caused to the sculpture. The conical headgear is disposed in the usual mode of matted hair (*jatajuta*) with an imposing tiara of jewels and gems round it. The figure, as usual, has the long garland like the *vanamala* and other ornaments which, in this case, however, include armlets of snakes (*sarpa-valaya*). It is difficult to arrive at a conclusive identification of the figure concerned. It, however, seems to be composite in nature. The conch, the *vanamala,* and perhaps also the type of the tiara on the head suggest its Vaishnavite character. But the matted hair and the snake armlets point to its association with Shiva. The vase in the hand, however, goes well with the iconic concept of Brahma — the matted hair also is consistent with his iconography. Taking all these into consideration, it is not unlikely that the sculpture concerned represents the artist's expression of the composite concept of Brahma-Vishnu-Shiva, the so-called Trimurti or Trinity.

Both the figures of the sculpture show the characteristics of the medieval idiom of plastic expression. The facial type, the broad but flattened chest, the emphatic flexions of the body, and, above all, the iconographic miscellany contained in the figures are indicative of their medieval character. At the top of the back slab of the frontal figure, there is an incision of a form like an alphabet of a script. Presumably it contains the code of the sculptor's workshop.

A. 18 71

PANCHABHUTA SHIVA

Ht. 45.6 cms.

Provenance not known c. 9th cent A.D. [Fig. 11].

(Could be from Narayangarh, Haryana.)

It is the representation of a *Shivalinga* carved with a seated male deity on four of its sides, thus probably showing Shiva as the lord (*ishvara*) of the five primal elements (*Panchabhuta*) like the earth (*kshiti*), water (*ap*), air (*marut*), fire (*tejah*), and void (*vyoman*). In the Indian iconography, the concept of Shiva as the master of these five elements is conveyed through the identification of these five elements with the five faces (*panchanana*) of Shiva, viz., Sadyojata or Mahadeva (east face), Umavaktra or Vamadeva (north face), Aghora or Bhairava (south face), Tatpurusha or Nandivaktra (west face), Ishana or Sadashiva (the face at the top). The iconographic expression of this mostly pertains to the representation of a *Shivalinga* carved with four miniature faces, one on each of its sides. This type of an image is referred to as the *Chaturmukha-Linga* in which the four faces and the top section of the *Linga* are taken to represent the five aspects of the lord Shiva. The image under discussion seems to fall in this category, although the unique feature about the present one is that here, unlike in the well-known examples of the *Chaturmukha-Linga* of Shiva, the Sadyojata, Vamadeva, Aghora, and Tatpurusha aspects of the diety have been shown with full bodily forms round the central *Shivalinga*. Instances are known, however, of the representation of four deities round the *Shivalinga* (cf. fig. 2, plate XLVI of *The Development of Hindu Iconography*, Calcutta, 1956, by J. N. Banerjea), but there these deities are from the cult other than that of Shiva. In the present image, these four deities seem to represent the four forms of the same deity, viz., Shiva. This makes the image a unique example of an iconic form pertaining to Shiva. In this connection mention should be made of another image showing the four forms, presumably of the same deity, back to back, where, however, the central *Shivalinga* is not there, and the forms of the deities are shown in the standing posture. This image is now preserved in the State Museum at Lucknow and Joshi has identifed it as the *Chaturmukha Yaksha* image (see N. P. Joshi, *Catalogue of the Brahmanical Scluptures in the State Museum, Lucknow,* Part I, Lucknow, 1972, figs. 45-48, pp. 51-52 and 115-116).

The sculpture of our discussion represents a stone pedestal on which is carved an imposing lotus design. On the latter is seen the *Shivalinga* carved with four male figures, one on each of the sides. Due to erosion, the iconographical details of these figures are virtually lost. But as could be made out from what remains, all the four figures seem to be seated in what is known as the *svastikasana.* Two of the figures seem to be four-handed. It is not possible to count more than two hands of the two other figures. The attributes in the hands cannot be recognized in most of the cases. Only in one figure, the staff (*danda*) seems to be the attribute of the right hand, which, in another case, seems to be drawn near the chest presumbly in the act of counting the rosary beads (*akshamala*). According to the *Vishnu-dharmottaram* (Para III, ch. 48, verses 1 ff.), rosary and staff are the characteristic attributes respectively of Sadyojata and Aghora aspects of Shiva. Thus we can perhaps identify these two figures as the Sadyojata and Aghora forms of Shiva. As the former represents the east face and the latter the south face of Shiva, the figures carved to the opposite sides of these figures should be taken to be those respectively of Tatpurusha and Vamadeva forms of Shiva. The top section of the *Linga* should be taken to represent the fifth face known as Ishana.

Another unique characteristic feature of the iconography of the image should be mentioned here separately. Some of the figures, particularly those representing the Sadyojata and the Vamedeva forms, of the sculpture show on their left lap a seated miniature figure, seemingly of a female form. About the others it is difficult to be certain. Whether the sculptor's intention was to represent not merely the five forms of Shiva, but, in each case, their accompanying *Shaktis* as well, is too uncertain, particularly in view of the damaged state of the entire image. The five forms of Shiva, according to the *Ishana-Shiva Gurudeva-Paddhati* (Patala 46, verses 62-63), stand for Brahma, Vishnu, Rudra, Ishvara, and Sadashiva.. Thus the image is an example of the composite form of various deities.

Apart from the earrings (*Kundalas*), the figures do not show much of the ornaments of the body. Although the quality of carving is crude, the plasticity of modelling, particularly of the torso, is fairly sensitive. The roundity of the form of the *Shivalinga* and also of the faces of the figures could suggest an early date for the sculpture. But the tiered form of the pedestal, the meticulously carved lotus basement, and also the sitting posture (*svastikasana*) of the figures point to the indebtedness to the conventions of the medieval sculptures of India. But these conventions seem to be present in this sculpture before perhaps they were crystallized into the mechanical formula of the so-called medieval factor.

VAISHNAVITE IMAGES

B. 1 64.279

SEATED VISHNU

Ht. 80 cms.

South India c. 9th cent. A.D.

Vishnu is seated in the *lalitasana* on a raised seat. He has four hands of which the principal right one is disposed in the *abhaya* pose. The principal left hand is placed on the left thigh, and it neither holds anything nor does it show any significant pose. The upper left hand shows the conch, while the right one seems to hold a lotus by its stalk. The last-mentioned attribute cannot be very clearly recognized—it could be the discus, shown from the side, as well. Vishnu wears an elaborate *kiritamukuta* and ornaments and jewelleries of all sorts including the usual sacred thread or the *yajnopavita*.

The form in the sculpture is only partially freed from the back slab. But still the roundity of the form has been brought

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

out well by the sculptor. There is, however, some amount of crudity about the form, but in certain areas of the figure, e.g., the chest and the abdomen, the modelling is adequately sensitive. A subtle smiling mien in the face adds to it. The diagonally disposed attributes of the upper hands and the elongated crown of the sitter merge together in such a way that the whole amounts to a back slab with a conical top.

B.2 59.152/158

SEATED VISHNU

Ht. 180 cms.

South India (Vijayanagar style) c. 15th cent. A.D.

Iconographically this image is similar to the one described above. There are, however, a few deviations. Here the principal left hand is not merely placed on the thigh. It is represented with the palm exposed to the viewer and with the fingers limping downwards. The *karandamukuta* is here less elaborate, but the jewellery and the textile folds are shown with more precision and refinement. The figure is characterised by broad shoulders and a circular, almost flattened, face. The plastic surface is comparatively more refined, but at the cost of the mechanical bearing of the body-form. The crude naturalism of the form as seen in the earlier example is absent here. The grim expression in the face no doubt enhances the iconic character of the figure, but, because of this, it has acquired a contrived grace that characterises most of the sculptures of the period concerned.

B.3 59.153/125.

STANDING VISHNU

Ht. 108 cms.

South India (Vijaynagar style) c. 15th cent. A.D.

Vishnu stands in the *samapada* pose in a dignified manner. He has four hands of which the principal right one is disposed in the *abhaya* pose, while its left counterpart is placed on th left hip casually. The upper right and left hands carry t discuss and the conch respectively. The elaborate *karandamukuta* and the ornaments are shown with the usual meticulous care. The folds of the drapery covering the lower part of the body are shown with raised ring-like lines. The attenuated waist and the rounded face of the figure add to it the desired effect of sprightful grace. The sculptor's sensitive handling of the chisel is revealed through the plasticity of the modelling in certain areas of the form. The delineation of the fingers of the principal left hand is markedly sensitive.

B. 4 59.153/160
STANDING VISHNU
Ht. 182 cms.
South India (Early Chola style) c. 11th cent. A.D.

This image is iconographically akin to the one just discussed above. But stylistically it represents altogether a new idiom. The body is carved with an elegant sensitivity of the plastic surface. The suavity of the modelling of the body is the highlight of the sculpture. The body is not loaded with the exuberance of superflous attributes like the ornaments and jewelleries. These are there, but only to the extent that they are aesthetically valid. The drapery covering the lower part of the body also does not have the redundant carvings in the form of the folds. The face which is round and fleshy, bears the stamp of the divine grace that the image actually stands for.

B. 5 63¶926
STANDING VISHNU
Ht. 77.5 cms.
Eastern India (probably Nalanda, Bihar) c. 11th cent. A.D.
[Fig. 12]

It is a partially mutilated image of the standing form of Vishnu. The part of the body below the knees is missing now. Of the four hands of the figure only the principal right one is now in tact; the others are broken with only their traces left behind. The mutilated upper right hand presumably had the mace in it, since the lower part of the weapon still clings to its sides. The other right hand, which is now completely in tact, is disposed in the *varada* pose, and it has the lotus mark on the palm and the hand is also placed on a lotus. The missing attributes of the left hands, therefore, were presumably the conch and the discus. The figure has a *kiritamukuta* and various other personal ornaments including the long *vanamala* and the *yajnopavita* both of which are shown distinctively.

Although the figure represents a very common iconic form of Vishnu and in spite of the fact that the figure is characterized by the hieratic frontality and rigidity of the form, the refined treatment of the plastic surface and the dignity of the facial expression register its distinctiveness. The folds of the drapery, both in the upper as well as in the lower parts of the body, have been shown only with incised parallel lines The contemplative expression of the face unmistakably perpetuates the long forgotten idiom of the classical period. But the sectarian mark (*tilaka*) on the forehead and the triple incised lines on the neck to indicate the sensitivity of the plastic form betray the medieval mannerism of Indian sculture. The overall style, conditioned heavily by the texture of the stone used, cannot but remind one of some of the examples of metal images made during the period at Nalanda in Bihar.

B.6 36.85

STANDING VISHNU

Ht. 81 cms.

Agroha, Haryana c. 10th cent. A.D. [Fig. 13]

This is a beautiful image of the standing form of Vishnu. The lower part of the body below tne thighs is now completely lost. Of the hands only the principal left one holding a conch is now in tact. That the figure presumably is that of Vishnu

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

is indicated not only by the conch in one of the hands, but also from the *Shrivatsa* mark prominently shown on the chest. Moreover, the beautiful *Kiritamukuta* and the sacred thread (*yajnopavita*) point to its Vaishnavite character. It appears that the figure was a four-handed one, three of the hands being now missing. Even from the fragmentary nature of the sculpture, it is not difficult to know that it was a representation of the standing form of the deity.

In the register of the Museum, the sculpture is recorded to be from Kashmir. But unfortunately there is no record for the source of information pertaining to such an ascription of the provenance. From the stylistic considerations, the sculpture could hardly be ascribed to Kashmir. The facial features, dress and ornaments, and even the plastic treatment of the sculpture are completely different from those of the Kashmiri counterparts. One has, therefore, to look for other possible source for the style. In this connection it is pertinent to compare the stylistic features of this sculpture — particularly the facial type, the form of the crown, the plastic treatment of the torso, and the manner in which the conch is held by the lower left hand—with those of the figure of Vishnu or Narayana in the Lakshmi-Narayana sculpture discussed under No. B. 13 later. The similarities between the two are quite considerable. The above-mentioned Lakshmi-Narayana sculpture hails from Agroha in Haryana, as is known from the Museum's records and as could be confirmed from the stylistic study. Thus the present sculpture, it appears, should be ascribed to Agroha and not to Kashmir.

The present sculpture is characterised by a distinct element of the sensitivity of the form. The plastcity of the modelling, particularly of the torso and of the left hand, is conspicuously delicate. But, together with this, the broad and flattened face of the figure, its hieratic posture and stiff mien, and, above all, the type of the crown and hairdo also cannot escape notice. The sculpture shows an interesting blending of features drawn from the rudiments of Classicism and traits of emergence of a new idiom of expression. The elements of Classical Indian sculpture perpetuated in it have been invalidated by the clear registration of some of the characteristics of medievalism.

B.7 37

STANDING VISHNU

Ht. 145 cms.

Agroha, Haryana c. 9th cent A.D. [Fig. 14]

This is perhaps one of the best representations of Vishnu in the sculptures preserved in the Museum concerned. The god is shown standing on a pedestal with the carving of a lotus mark. There is a rectangular back slab the edges of which are also carved with floral patterns and designs. A beautifully carved aureole (*prabhamandala*) is there at the back of the head. The figure was a four-handed one, the principal pair of hands being now lost from below the elbows. Of the remaining two, the left is shown holding the discus (*chakra*) serving, so to say, as the aureole of an attendant male figure. This miniautre male figure one of whose hands is broken and the other placed on the left hip, is presumably the representation of the personified form of the discus—the *Chakrapurusha* Similarly, the right hand of the deity holding the hilt of the mace (*gada*) is placed near the head of an attendant female fgure, presumably representing the *Gadanari*—the personified form (in this case a female form, as per the iconographic convention) of the attribute: *gada* or mace. The attendant female figure also holds a mace in her right hand, and a mirror in the left. The figure of Vishnu is decked with the usual ornaments and jewellery. But the long garland (*vanamala*) that he wears and the elaborate crown that he sports deserve special mention in view of their distinctiveness. The long garland has two-string formation in its upper part, but there is an increase in the number of strings in the lower sections. Moreover, there is a central floral medallion at the lowest point of the dangling garland. Obviously, the artist has tried to depict here his concept of the celebrated *vaijayantimala* of Vishnu. The crown has the usual basket form (*karandamukuta*) with a frontal coronet (*kiritamukuta*) of jewels and pearls. The necklace (*hara*) that the deity wears has also the pearls arranged in three strings. The armlets (*keyura*) with serpentine fillets and the earrings (*kundalas*) are the other items of the ornaments of the figure. The sacred thread (*yajnopovita*) is indicated with a delicately carved raised line.

The main figure standing in contraposto (*samapadasthanaka*) is characterised by a rigid frontality. This, together with the formal expression of the face and the hieratic placement of the hands, seems to be incoherent with the sensitivity of the plastic surface of the body of the figure. Moreover, the emphatic rendering of the triple flexion (*tribhanga*) in the body of the two attendant figures seems also not to be in the same tune as that of the visual effect of the main figure. But the plastic treatment of the body of these two attendant figures is also sensitive and graceful. Inspite of the graceful and sensitive plasticity of the modelling of the body of the figure of Vishnu, one cannot miss the emergent elements of medievalism in it. Although the various planes have been rationalised in terms of the overall fleshy fabric of the body, the coordination of the limb to the body structure has not been equally effective. The impropriety of the manneristic affection of the body-flexions of the attendant figures is symptomatic of the exhaustion of the aesthetic ideals of the Classical period, and, at the same time, it betrays the intrusion of elements destined to be collectively known as the Medieval. The slightly ovoid halo with floral patterns and beaded edges and the ordained placement of the *vanamala* represent the conventions by virtue of which the figure seems to belong to a period when medievalism might have at least partially usurped the stylistic trend. The date of the present sculpture, therefore, should be at a considerable distance both from the best expressions of the Classical and of the medieval, because stylistically it belongs to neither of the two, but has affinities with the both. This was taken into consideration while suggesting a possible date for this sculpture.

The present sculpture, according to the information available with the register of the Museum, was found from Agroha. Several other sculptures of the Museum are also ascribed to Agroha, presumably on the basis of the available record about the find-spot of the sculptures concerned. Almost all these sculptures by and large, seem to have been made of the same type of stone, viz., pinkish red sandstone. But, surprisingly, all these sculptures do not show even that proximity of style to serve as the criterion of a provenance. They represent varied styles even if they are of the same chronological frame of reference. Some elements of style of the present image of Vishnu remind us of similar stylistic features of a well-known sculpture of the Kalayanasundara form of Shiva from Kanauj (Ref. Munshi, K. M. *Indian Sculpture*, Calcutta, 1959, plate No. 15). There is a striking similarity between the types of the necklace, armlets, and diagonally hanging ends of the wavy girdle-scarve of the above-mentioned image of Shiva and those of the present image of Vishnu. Moreover, the overall stylistic character of the image of the *Chakrapurusha* of the sculpture under discussion is unmistakably similar to that of the image of Shiva from Kanauj mentioned above. This is, however, not to suggest that the present image of Vishnu should be, in view of the above-stated similarities, ascribed to Kanauj instead of to Agroha. But the similarities, as pointed out, cannot altogether be ignored. Agroha being situated on an ancient Indian trade route (as pointed out in chapter I), one cannot perhaps rule out the possibility of some of the sculptures discovered from Agroha having been actually made somewhere else and imported to Agroha for transportation to other places in accordance with the exigency of the transactions of the trade. In that case, the present sculpture of Vishnu could have come from Kanauj which was an important centre of sculptural art in the Ganga-Yamuna valley, particularly in the period to which the present sculpture presumably belongs (see for reference : *Sculptures of the Ganga-Yamuna Valley* : c. A.D. 750-1200 by M. M. Mukhopadhyay—a D. Phil. dissertation submitted at the Calcutta University in 1978).

B.8. H.108

STANDING VISHNU

Ht. 162 cms.

Uttar Pradesh (Mathura region) c. 11th cent. A.D. [Fig. 15]

Vishnu standing in the *Samapada* pose, on a pedestal which is disposed in the *pancharatha* shape. His hands, which probably were four in number, are virtually missing now leaving no scope for knowing the attributes in them. Similarly, the face of the figure is also badly damaged now. The figure, however, is decorated with a necklace, a sacred thread, and the prominently shown *shrivatsa* mark on the chest. In addition, there is also the long *vanamala*. The deity is flanked by two figures standing gracefully in the *tribhanga* attitude and holding some attribute not very clear because of mutilation. The figure to the right of Vishnu being a female, and the one to his left being a male, they could perhaps be identified as the personified forms respectively of the *gada* and the *chakra* — the celebrated weapons of the deity concerned. There are two more figures, one on either side, carved in the farther planes of the slab. They could be the representations of the personified forms of the remaining two of the well-known weapons: *shankha* and *padma*. Moreover, in front of the two frontal weapon-deities are represented two seated figures, each with folded hands. Obviously, they are the devotees of the central deity. There were the representations of a few more figures arranged on the edges of the back slab, two of which still survive — one on either side.

According to the register of the Museum, it is a sculpture of the Kushana art of the 2nd century A.D. The rigid frontality of the figure and its overall crude workmanship presumably were responsible for a suggestion of such a date for it. But it has to be appreciated that the workmanship of the sculpture is not as archaic as it appears to be — the badly damaged state of the sculpture is responsible for much of its crude effect and bearing. Moreover, the rigid frontality, we should not forget, is a veritable characteristic of the medieval images of cult icons, particularly of the type presented by the sculpture. In fact, the image shows an elaborate iconographic form of the cult images of Vishnu as one can notice in the art of medieval period. The four accompanying *ayudha-purushas* (personified forms of the weapons of the deity), the *pancharatha* plan of the *pedestal*, the *shrivatsa* mark on the chest, and the long and ordained *vanamala* will definitely put the sculpture to a period far later than that suggested in the Museum's records. The characteristics mentioned above are to be noticed in almost all medieval images of Vishnu, with of course omissions and commissions of various types. The roundity of the face and the plastic modelling of the contours, particularly of the shoulders and of the feet, suggest that the sculpture belongs to a tradition that is informed by the visual expressions of the Gupta period. But the overall plastic treatment of the sculpture, and also the elaborate inconographic formulation, will favour its placement in the proper medieval period. This sculpture seems to be a more elaborate, but incompetent, copy of the image of Vishnu described above under B. 7.

The sculpture was received from the State Museum, Lucknow, and, therefore, the Chandigarh Museum has retained its original accession No. H. 108. Most of the sculpture belonging to the Lucknow Museum were discovered from various sites of the Uttarpradesh (Ref. Joshi, N.P. *Catalogue of the Brahmanical Sculptures in the State Museum, Lucknow*, Part 1, Lucknow, 1972, p. v of the Preface). Accordingly, the possible provenance of the sculpture has been suggested.

B. 9 119-60-1477
STANDING VISHNU
Ht. 102 cms.
Bengal c. 12th cent. A.D. [Fig. 16]

This is the representation of the standing form of the most conventional iconography of Vishnu. The god is shown standing in the *samapada* pose on a double-petalled lotus placed on a pedestal of the *saptaratha* form. He is flanked by two female figures, both standing on lotuses of the type that Vishnu has under his feet. The figure to Vishnu's right holds a flywhisk (*chamara*) in her right hand and her left hand is placed on the hip while holding a lotus by its stalk. The female figure to the left of Vishnu holds a lute (*vina*) with both the hands. These two female figures, standing gracefully in the *tribhanga* pose to the right and left of Vishnu, represent respectively Lakshmi and Sarasvati—the consorts of the deity concerned. In the farther plane, there are two more figures, both male, one on the side of either of these consort deities. They could be the representations of the *ayudhapurushas* (the personified forms of Vishnu's weapons). In the back slab, to the sides of the figure of Vishnu, are carved rampant leogriffs (*shardula*). Still above, there are miniature figures of *vidyadharas* with musical instruments and, at the top, there are four figures of *gandharvas* with garlands. Just below the pointed top of the back slab, there is the *kirtimukha motif*. In the frontal register of the pedestal, a number of figures are shown. In the centre is the figure of Garuda seated in his usual mode on a double-petalled lotus. He has his hands folded in the gesture of devotion (*anjalimudra*). The other forms on this face of the pedestal are those of the devotees and of a few floral and decorative motifs.

The figure of Vishnu is four-handed. The upper right hand holds the mace (*gada*). The other three hands are broken. But on the analogy of a similar sculpture to be described next (B. 10), the attributes in these hands seem to have been the discus (*chakra*) in the upper left hand, the lotus (*padma*) and the conch (*shankha*) in the lower right and left hands respectively. Vishnu has an elaborate *kiritamukuta* on the head, and an imposing *vanamala* which dangles down upto the knees The deity also has the sacred thread (*yajnopavita*) and other usual ornaments and jewelleries.

Stylistically, as also from the iconographic point of view, the sculpture represents a form which became conventional, and even stereotyped, in the icono-plastic art of Bengal of the 11th

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

and 12th centuries. The pointed top of the back slab with the *kirtimukha,* the betel-leaf shape of the face of Vishnu, and even of Lakshmi and Sarasvati, and the type of the double-petalled lotuses are some of the veritable stylistic features of the art of Bengal during the period. The pointed knees immediately above the ends of the *vanamala,* and the indication of the drapery with wavy lines over the surface of the body seem to be the conventions of the art of the Palas, particularly as seen in the metal figures from Nalanda and other eastern Indian sites (such features are also noticed in the stone sculpture of Bihar of the period concerned. See, for instance, plate VII, fig. 2, *Guide to the Patna Museum, Patna,* 1955). The image of Vishnu under study seems to be almost similar, in respect of the iconographic scheme at least, to the Vishnu figure discovered from Paikpara in the Dacca district of the present day Bangladesh (see, for reference, *The History of Bengal, Vol.* 1, ed. R. C. Majumdar, Dacca, 1943, pl. LXX, fig. 171).

B. 10 63.658

STANDING VISHNU

Ht. 89 cms.

Bengal c. 12th cent. A.D.

This seems to be almost similar to the above, particularly in respect of iconographic formulations. The only major variation noticeable is the absence of the figure of Garuda here from the central position of the frontal side of the pedestal of the image. The attributes of all the hands of Vishnu, excepting that of the lower left hand, are in tact here. Obviously, the missing hand had the conch in it.

Not much difference of style is, however, to be noticed in this sculpture. The hand holding the mace has here a different type of the disposition of the fingers and of the palm than the case noticed in the sculpture described under the preceding entry (B. 9). Here the contours of the shoulders of the figure of Vishnu seem to be more hardened and sharpened. The left and right hands, respectively of Lakshmi and of Sarasvati, have a more angular configuration of the elbows. The *makara* heads, noticed in the side edges of the back slab, do not show human figures emerging out of them, as was the case with the sculpture cited above. This sculpture somehow has a less refined treatment of the plastic surface, but that may not have anything to do with its chronology.

B. 11 3855

STANDING VISHNU

Ht. 13.5 cms.

South India c. 11th cent. A.D. [Fig. 17]

This is a metal image of the standing form of Vishnu. Of the four hands of the deity, the forepart of the upper left hand is broken, and the attribute of the upper right hand is missing now. The principal right hand is disposed in the *abhaya* pose, while the left one holds the mace (*gada*) the opposite end of which rests on the ground. The attributes of the two upper hands were presumably the discus (*chakra*) and the conch (*shankha*) in the right and left respectively. The god is represented as standing in the *samapada* posture on a double-petalled lotus supported on a square platform with tiered stages and with floral designs. The god possesses a cylindrical headgear, which obviously, is the South Indian version of the *kiritamukuta* of Vishnu. The ornate drapery and elaborate jewellery of the image are of the conventional nature.

Although it is difficult to determine the precise provenance of the image concerned, its South Indian bearing cannot escape notice. The image can be compared with another of similar iconographic form found from Tanjavur, and now preserved in the National Museum (cf. fig. No. 52, Sivaramamurti, C. *Indian Bronzes*, Bombay, 1962). The latter, placed by Sivaramamurti to the 12th century A.D., seems to be more refined in the treatment of the form and in the details of execution. Our image seem to be stunted in the form and most archaic in the treatment of the stylistic features. But, inspite of these, two images seem to be the cognates. It is not unlikely that our image was the prototype for the more developed and refined image of Vishnu from Tanjavur referred to above.

B. 12 129
LAKSHMI - NARAYANA
Ht. 63 cms.
Probably from Pinjore (Haryana) c. 13th cent. A.D.
[Fig. 18]

It is a crude representation of a theme which became very popular in medieval Indian iconography. Against a rectangular slab, with a semi-circular upper end, are carved the figures of Vishnu and his consort Lakshmi. The representation of this divine couple is usually referred to as the Lakshmi - Narayana image. In the present image, both the figures are shown as standing, Lakshmi being on Vishnu's left side. The figure of Vishnu, shown with *abhanga* (slight flexion of the body), has four hands, the principal right and left hands showing respectively the lotus and the conch, while the remaining two are shown as holding, in the same order, the mace and the discus. Lakshmi is shown with two hands, the right holding a lotus and the left, which is empty, dangling down. On the right side of Vishnu, in the lower section, there is the representation of another figure, pot-bellied, dwarfish, and, to some extent, semi-human in nature. This figure is shown with folded hands and with the head titled slightly backwards in the posture of looking upwards devoutly at the divine couple. The figure has been shown with earrings even in its otherwise summarily treated form. From its physical features, postures and gestures, and also from the context of the theme, the figure concerned seems to be that of Garuda, the *vahana* and associate of Vishnu. The latter is shown with the basket-like *karandamukuta* and the long *vanamala*. Lakshmi is also shown with these attributes. There is the usual sacred thread or the *yajnopavita* across the torso of Vishnu. A circular halo is shown over the head of the god, and partially over that of Lakshmi.

Stylistically the sculpture is an example of a complete exhaustion of the repertoire of medieval idiom of artistic expression. The low relief carving with a flattened effect, the rigidity of the form, particularly of the figure of Lakshmi, a complete circular form of the faces of all the figures, and the angularity of the lower edges of the garments of both Vishnu and Lakshmi characterize the sculpture as an example of workmanship of debased nature. The sculpture, although follows the medieval Indian iconographic conventions, is a blatant testimony of the decadence of medieval Indian style, particularly in respect of the diction of the visual vocabulary.

B. 13 47

LAKSHMI - NARAYANA

Ht. 50 cms.

Agroha (Haryana) c. 12th cent. A.D. [Fig. 19]

In the sculpture, Vishnu or Narayana is depicted alongwith his consort Lakshmi. Both of them are shown standing on a pedestal *pancharatha* in form, and having a back-slab with a semi-circular upper end decorated with an imposing lotus design in the centre. The latter serves as the halo of the divine couple. The god has four hands, of which the principal left one, thrown across the shoulder of Lakshmi, holds the conch. His principal right hand, which presumably had the lotus in it, is now badly damaged. The remaining right and left hands show the mace and the discus respectively. Lakshmi's right hand is thrown across the shoulder of the god, while her left hand is broken at the elbow. There are four miniature figures, two each on either side of the couple. Of these, the frontal figure on the right side, a male figure holding a discus (*chakra*) is perhaps the representation of *Chakrapurusha* — personified form of Vishnu's weapon, the discus or *chakra*. The counterpart on the left, presumably a female figure, who has Vishnu's mace or *gada* virtually supported on the head, could be the representation of *Gadanari*, the personified version of the other celebrated attribute; viz., the *gada*, of Vishnu. The two remaining figures, both females, probably represent the *Parivaradevatas* of Vishnu. On the upper section of the back slab, there are two figures of *gandharvas,* one on either side.

Vishnu has an imposing crown on his head, and sports the long *vanamala* and elaborate ornaments and jewellery, mostly formed of stringed beads. He has the *shrivatsa* mark on the chest, and the sacred thread hanging down from the left shoulder. Lakshmi also has similar ornaments and jewellery of beads. Particularly interesting is her hairdo disposed into an imposing bun decked with beaded gems.

It is a beautiful piece of sculpture showing fair amount of sensitivity of the plastic surface and roundity of the form. The contours are characterised by smoothly gliding lines. The faces of the figures are sensitively rounded and they show the liveliness of the flesh. The torso, particularly of Vishnu, is modelled with subtle grace. But, inspite of all these points of excellence, the sculpture seems to be quite distanced from the classical Indian repertoire. Not only the elaborate iconographic formulation and the *ratha* type pedestal of the sculpture, the jewellery and ornaments and the stance of the figures as well, point to the medieval character of the sculpture. The inordinate bend at the knees of the right and left legs of Vishnu and Lakshmi respectively adds to the conspicuity of a manneristic expression. Vishnu's crown, which seems to be a composite version of the *kiritamukuta* and the *karandamukuta* of the god, has an air of medieval ostentation, and so has the hairdo of Lakshmi. The raised double lines of the eyebrows, and also the type of the discus of Vishnu, cannot but remind us of the medieval Indian sculpture, particularly from Central and Western India. The most conspicuous is the type of the lotiform halo which consists of an eight-petalled lotus with beaded border round the pericarp. The entire thing is enclosed within a raised circular rim.

According to the records maintained in the Museum, the present sculpture is from Agroha in Haryana. It was received from the Lahore Museum, during the partition in 1947, as the part of the Indian share of the assets. The Chandigarh Museum only perpetuates the information regarding the provenance or find-spot of the sculpture, as handed down from the records of the Lahore Museum. It is not certain whether the sculpture concerned was actually made at Agroha, or the latter is only the find-spot of the piece. Stylistically, however, the sculpture could be ascribed to any of the important sites of medieval Indian art of the Ganga-Yamuna valley. Agroha being situated in the area of one of the most important trade routes of ancient and medieval India, as discussed in earlier chapters, the concerned sculpture could have been imported there from the sculpture-studios of the contiguous region.

B. 14 2043

STANDING VISHNU

Ht. 29.5 cms.

Fathpur, Kangra (Himacal Pradesh) c. 9th cent A.D.

[Fig 20]

Vishnu stands in *abhanga* (with a subtle bend in the body) on a raised pedestal with a sprout (*pujabhaga*) for the draining off of the water used for bathing the concerned metal image of the god. He possesses four hands of which the principal right and left ones hold a lotus and the conch respectively. The remaining two hands rest on the discs placed behind the heads of *Gadanari* and *Chakrapurusha*, personified forms of the weapons of the god, viz., the mace (*gada*) and the discus (*chakra*) respectively. Between the feet of the god is represented the tiny figure of the earth-goddess — *prithvi*. To the back of the head of the god is shown a circular disc serving as the halo and giving expression of the concept of Vishnu or Narayana as the presiding deity of the orb of the sun or Savitri (*savitrimandala-madhyavatri narayanah*). The god wears the usual ornaments and marks like the *vanamala* and the *shrivatsa*, and he sports an imposing *kiritamukuta* on the top of which dominates the celebrated gem — Syamantaka.

In the mid-register of the frontal part of the pedestal, there is an inscription, written in the mixed Brahmi script of the 9th-10th centuries. The inscription could be read as follows :

sam 23 japtha va ti pa pu prupita pu sha shu da grima takaya tappah shyama ka............

The inscription refers to a date or year 23 of an unspecified era. It seems to be a dedicatory inscription. But no sense could be made of it. But the script of the inscription being in 9th-10th century characters, and keeping in mind the stylistic features of the image, as also its iconography, the present sculpture could perhaps be placed to circa 9th century A.D.

In this connection, reference should be made of another metal image of Vishnu which shows striking similarity to the one described above. This image is now preserved in the Los Angeles County Museum of Art in the United States. It has already been noticed in the Catalogue of the Heeramaneck Collection to which it originally belonged. (see *The Arts of India and Nepal : The Nasli and Heeramaneck Collection,* Museum of Fine Arts, Boston, 1967, p. 62 and colour plate No. 51). Although this image seems to be strikingly similar to the one described above from the Chandigarh Museum's collection, on a closer examination it is found that the differences between the two are also many. These differences are not restricted to the stylistic features alone — the iconographic difference between the two is also fundamental, and as such a vital point to be noted in this connection.

The Los Angeles image shows Vishnu in his Vaikuntha form in which the god is represented with four faces — a serene human face in the front, a demonic face at the back, and the remaining two being the faces of a lion and a boar. But the Chandigarh figure represents the god with a single human face — the image, in this case, is of the Vasudeva-Narayana form of Vishnu. Moreover, in the Los Angeles image, there is an additional figure of a devotee shown at the bottom right of the pedestal. This figure is not present in the Chandigarh Museum's image. Stylistically also, the two images seem to differ considerably. The Los Angeles image is more detailed and refined in the treatment of the various features. The lotus held by the image of the Chandigarh Museum is quite different in form than that of the Los Angeles counterpart. There are differences, between the two, in respect of the orientation of the long *vanamala* and the typology of various other ornaments.

But the overall apparent similarity between the two gets strengthened by the presence of an inscription at the same section of the pedestal in both the cases. The inscription of the Los Angeles image has not been read by the authors of the above-mentioned catalogue of the Heeramaneck Collection. Surprisingly, the catalogue concerned even does not mention the presence of the inscription in the image ! From the photographic illustration, as given in the catalogue, it is not possible to read the inscription concerned. But it is possible to know, even from the photo illustration, that the Los Angeles image inscription is different from the counterpart of the Chandigarh Museum. This, together with the difference of style and iconography of the two images, should be sufficient to suggest that one is not the copy of the other.

The Catalogue of the Heeramaneck Collection ascribes the Los Angeles image to Kashmir and to the 9th century A.D. approximately. The Chandigarh Museum image could also be placed more or less to the same period, although its crudity, and to certain respect its archaic character, might indicate a slightly earlier date. But a date in circa 9th century would go well with the character of the scripts used in the inscription of the image concerned. The Chandigarh image, however, does not seem to have been from the Kashmir School of Art, although the proximity of style of this sculpture with that of the Kashmir school cannot be altogether denied.

B. 15 3803

LAKSHMI-NARAYANA

Ht. 20 cms.

Agroha (Haryana) c. 12th cent. A.D. [Fig. 21]

The sculpture shows two figures — a male and a female — embracing each other and looking at each other's face with a serene but passionate look. The female figure is shown to the right side of her male counterpart. Her left hand is placed gently on the left shoulder of the male figure who reciprocates the gesture with his right hand. His other hand dangles down to rest on his left hip. The female figure is shown holding in her right hand an object which is like a pot or a vase. Both the figures have elaborate ornaments of various sorts. The long garland and the conical headgear with tiered stages, as could be seen in the male figure, are the noticeable distinctiveness of the figure concerned.

The identification of the figures in the sculpture poses some problems. But the male figure with its long garland, a *vana-mala* and a crown like the *kiritamukuta* has a distinct air of divinity about it. This tempts us to identify it as the form of Vishnu. The female figure, in that case, could be that of Lakshmi, his consort. The pot or vase in her right hand goes well with the concept of her iconography as the goddess of treasures or fortune. But in the absence of any other definitive feature of iconography in either of the figures, the identification of the theme of the sculpture concerned should be left open.

In the representation of the Lakshmi-Narayana theme, however, Lakshmi should have been shown to the left of the Lord, as in the case of the same described above under B. 13. But the embracing posture of the figures, and their emotional expression in the face together with the slight and subtle bends of the bodies bring out beautifully the sauvity of the grace of the divine love of Lakshmi and Narayana.

The facial type of both the figures, the plastic treatment of the sculptural surface, and the overall bearing taken into consideration, the sculpture seems to belong to the idiom of expression of the medieval art of Central India. But comparing the characteristics of the sculpture with those of some others already noted to have hailed from Agroha in Haryana, we suggest the same provenance for the present sculpture as well.

B. 16 132

VARAHA-AVATARA OF VISHNU

Ht. 23 cms.

Probably from Eastern India c. 12th cent. A.D. [Fig. 22]

This broken piece of sculpture depicts Vishnu in his boar incarnation (Varaha-Avatara). He is shown in the typical pose with the raised boar-head and upper part of the body thrown backwards. His right hand is placed on the right hip in the stance of counteracting the exertion of the feat performed by him. The figure of Prithvi — the personified form of the Earth — is held by teeth, and, at the same time, his left hand, which is partially broken now, seems to have held this figure. The figure of the Earth is badly damaged as well. The god is decked with all ornaments and jewelleries including the imposing *shrivatsa* gem-mark.

The treatment of the plastic surface, particularly of the torso, is in the lines of the medieval trend. The details of the ornaments, the sword hanging from the belt in the right side of the waist, and even of the folds of the drapery have been very carefully delineated. But the face of the god seems to have been rather summarily treated, although the wavy curls of the hair have received ample attention. The exaggerated torsion of the figure adds to its strength, and, in this respect, it offers a contrast to the monumentality of the celebrated early fifth century representation of the theme at Udaygiri (cf. *Zimmer,* H. *The Art of Indian Asia*, vol. II, fig. 47). The absence of the *vanamala* is a conspicuity of the sculpture, since it is to be seen, rather imposingly, in most of the representations of the theme in Indian sculpture.

B.17 72

NARASIMHA-AVATARA OF VISHNU

Ht. 15 cms.

Central India c. 10th cent. A.D. [Fig. 23]

It is a broken piece of sculpture. What remains now of the sculpture is only the head of a lion. A part of the mutilated circular disc behind the head could be seen to its left. This disc obviously served as the halo or aureole (*prabha*) of the figure, and this redounds to its divinity. Presumably, it is the head of the lion incarnation of Vishnu. The wide open eyes with naturalistic representation of the iris, and the pointed short ears and tress of the wavy hair are the distinctive features of the sculpture. The muzzle is emphatic, but not exaggerated to redundancy.

B. 18 3418

KRISHNA-YASHODA

Ht. 42 cms.

Probably South India c. 18th cent. A.D.

The wooden panel depicts in relief carving the scene of the churning of milk (*dadhi-manthana*) by Yashoda, the mother of Krishna. The latter is shown standing near his mother. The figure of Yashoda occupies the central position of the panel, the area of which is defined by a rounded linear frame at the top and in the left side. From the top frame, which seems to have been interpreted as the bamboo rafter of the hut of Yashoda, hangs the pot suspended by the rope coils (*shikka*). In the left side of the panel, there is the wooden churning rod inserted into a pot. Yashoda is shown as moving the churning rod by pulling the rope fastened on it in the middle. Both the figures of Yashoda and the infant Krishna are shown standing on a pedestal which has been disposed in the form of a lotus.

Their bodies are represented frontally, although their hands are shown directed to their right side — the hands of Yashoda engaged in the act of the churning of the milk, and those of Krishna holding the drapery-edge of the mother. The frontality of the figures, however, is countered by the subtle tilt of the heads of both the figures. But the overall mechanical bearing of the composition takes out much of its otherwise graceful carving.

B. 19 3327

KRISHNA WITH GOPIS

Ht. 60 cms.

Probably South India c. 18th cent. A.D.

Another wooden panel with the relief carving showing Krishna in the act of stealing the clothes (*vastra-harana*) of the Gopis — the milkmaids. Once again we see the pedestal of the carved panel disposed in the lotiform design. On top of it is shown a tree with multiple branches and a cluster of foliage. Atop the tree, in the centre, is shown the figure of Krishna seated on a branch of the tree and holding a cloth each in his two outstretched hands. A few more pieces of cloth are shown hanging from the tree branches. Below, there are the representations of seven figures of Gopinis (*sapta-gopini*), all standing, except one at the extreme left who is shown seated on the ground. One of the Gopis is shown as trying to climb the tree, apparently to try get back the stolen garment from Krishna. Two others are shown with their folded hands placed on the head implying their surrender to the divine act of the lord. The remaining Gopis stand in various poses, apparently in the helpless embarrassment which they are in.

The composition of the panel, particularly its division by the tree and the balanced distribution of the figures of the Gopis, draws our attention at once. The naturalistic representation of the tree-trunk also redounds to the artistic maturity of the carver. The naked bodies of the Gopis, shown in various poses and postures, have been very sensitively carved so as to give expression to the gracefulness of their physiognomy. A subtle flicker of smile seems to be there in the lips of all these figures of Gopis, as also in the lips of Krishna. This has acquired a unique implication in the expression of emotion (*rasa*). The placement of the figure of Krishna in a little diagonal axis, and his outstretched hands holding the stolen clothes of the Gopis give the impression of the figure being on a swing. The foliage of the tree has been shown as a thickly set schematic pattern of ornamental designs.

B. 20 3237

HEAD OF VISHNU

Ht. 14 cms.
Central India c. 11th cent. A.D. [Fig. 24]

This is a broken piece of a sculpture. It represents the head of a crowned male deity. A part of the back slab containing the halo with beaded borders is there to suggest the divinity of the person whose head it represents. The crown seems to be like that of the usual headgears of Vishnu images of the medieval period. Moreover, this head compares well with a similar representation of a head indubitably of Vishnu. This is the reason for the present identification. The Vishnu head with which the present one compares well will be described next.

In the present sculpture, not only the head of the deity, but also a part of the chest and shoulders of the same could be seen. The face is characterised by the roundity of modelling, full and fleshy lips, pointed chin, and the joined eye-brows of the bow type. These features are indicative of the sculpture's dependence on the classical Gupta norms of plastic expression. But that it is quite distanced from the core of the classical idioms is evident not only from the type of the eyes, but also from the nature of the well-defined hair-line and the dominating crown on the head. The last mentioned features show a clear registration of the so-called medieval factor.

According to the information recorded in the register of the Museum, the sculpture hails from Central India. The exact provenance of the sculpture, however, is difficult to determine. But the overall similarity between this sculpture and the one to be described next, which is known definitely to have hailed from Pinjore in Haryana, should be noted as a point of interest.

B. 21 49

HEAD OF VISHNU

Ht. 17 cms.

Pinjore, Haryana c. 12th cent. A.D.

It is the broken part of a sculpture depicting Vishnu. What remains of it is the semi-circular end of the back slab of the sculpture containing the head of the central principal deity, Vishnu, and two miniature figures of Brahma and Shiva respectively to its right and left. The pot-bellied figure of Brahma is shown seated in the *maharajalilasana*, and in his four hands he is shown as holding a vase, rosary, book, and an indistinct object. The figure of Shiva is badly damaged, but it seems to have the same sitting attitude as that of Brahma. His upper right hand attribute—trident—is clear enough to disclose the identity of the figure.

The central head of Vishnu seems to possess the basic features mentioned in respect of the head of the same deity in the preceding entry. But it also shows some distinctiveness. The crown here is more elaborately carved with ornamental details, making it a blending of the concepts of the *kiritamukuta* and the *karandamukuta* of Vishnu. Moreover, the hair-do here is also quite different — the side locks are new additions. The eyes and the eyebrows seem to follow the preceding type, but the plastic treatment of the face has undergone some changes resulting in an obtuse expression. The head is set against a meticulously carved halo with radiating lotus petal motifs. The beaded border of the rim is conspicuous by its absence — the circular hub of the halo, however, has something like a beaded design.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

The sculpture was received by the Museum as part of the Indian share from the Lahore Museum. According to the information handed down from the latter, it hails from Pinjore of the present day Haryana.

B. 22 183

VISHNU'S HAND WITH CONCH

Ht. 17 cms.

Pinjore, Haryana c. 12th cent. A.D.

Nothing except a part of the hand, presumably of a figure of Vishnu, holding a conch (*shankha*) is what remains of the sculpture. It probably represents one of the hands of the deity. The hand, with a bangle in its wrist, is shown holding the conch by its socket. The disposition of the fingers of the hand is distinctive in the sense that here only the index finger seems to remain straight and projected, whereas in other cases (e.g., in the cases of sculptures discussed under B. 6, B. 12, B. 13 above) only the thumb remained stretched out of the socket of the conch. The conch has a rounded upper end with clockwise curls (*dakshinavarta*), and tiered circular (*kambu*) terminal of the lower section. This is the mode of representation of the celebrated Panchajanya conch, which Krishna or Vishnu normally holds.

B. 23 43

VISHNU'S HAND WITH MACE

Ht. 22 cms.

Murti, Salt Range c. 12th cent. A.D.

A mutilated part of an image of Vishnu. What remains now is only a part of the upper right hand of an imposing figure of the deity. The part of the hand of the deity is shown holding the mace with an imposing knob of the hilt and ribbed design on the body. On its right is seen a figure of Brahma with his usual iconographic features. Obviously, there was another such miniature figure of Shiva on the other side.

DEVI IMAGES :

C. 1. 3323.

MAHISHASURAMARDINI DURGA.

Ht. 21 cms.

Probably from Pinjore (Haryana) c. 13th cent. A.D. [Fig. 25].

The partially mutilated sculpture depicts the goddess Durga in the act of killing the buffalo demon (Mahishasura). The lower part of the image is missing now. What remains of the upper part is also badly damaged. But it is possible to know that the image originally had four hands, two of them are now lost. The principal right hand shows the lance or trident (*shula or trishula*) directed to the body of the demon, now lost. With the left hand she holds the shield (*charma*). The missing right hand probably held a sword (*asi*), a part of which could be seen in the extreme right. With the left hand, now missing, the goddess obviously held the demon by the lock of his hair, as the iconographic convention of such images would suggest(cf. fig. on p. 381 of 5000 *Jahre Kunst Aus Indien, Essen,* 1959). The goddess is shown against a circular halo with beaded borders. She is decorated with the usual ornaments and a beautiful tiara (*chuda*) and the *dhammila* coiffure on the head. The most interesting feature is perhaps the manner in which her scarf on the shoulders is shown tied with a knot just below the neck in the front. This feature, although not very clearly visible due to the bad state of the sculpture, is unique, and may be indicative of the perpetuation of an alien mode of drapery.

The broad and flattened facial type with summary treatment of the features betrays the decadence even of the medieval idiom . The rounded breasts of the figure, as also the arms, lack the plasticity of the modelling. The overall workmanship is crude and degenerate.

C. 2. 142—44.

MAHISHASURAMARDINI DURGA.

Ht. 66 cms.

Morni-Ka-Tal, Haryana c. 10th cent. A.D. [Fig. 26].

A highly eroded sculpture depicting the same theme as above. But it has the full view of the form, although eroded much on the surface. The goddess as usual is shown with four hands, and their attributes seem to be the same as those of the previous example with, however, one significant variation: with the principal right hand the goddess holds a bowl, presumably containing *madhu* or honey that the goddess relished immediately before she set out for killing the demon (ref. to the expression : *Garja garja kshanam mudha yavat madhu pivamyaham,* as found in the Devimahatmya section of the *Markandeya Purana.* cf. *Chandi,* ch. II/3, verse 38). The demon is depicted as a buffalo who is shown as being pierced through by a lance driven by the other right hand of the goddess. The principal left hand seems to hold the demon by his neck, while the attribute of the other left hand is not clear. An additional figure, probably of a female, is shown to the right side of the goddess. The identity of this standing female figure is difficult to ascertain. But a suggestion can be put forth. It might be the representation of the Bhadrakali form of the goddess referred to as Chamunda, who was responsible for killing the demons Chanda ond Munda (see *Chandi,* Part III, ch. VII). There is a miniature figure, presumbly of a human being in the top section of the back slab to the left of the goddess. There was probably another such figure on the right side as well. These are obviously the figures of the *gandharvas.*

Although the sculpture is in a bad state of preservation, and its features seem to be crude due to the erosion, the composition brings out the movement of the action quite well. The *alidha* attitude of the standing posture of the goddess coupled with the disposition of the upper right hand of the deity has added to the dynamism of the expressive content. In contrast, the accompanying female figure stands in a static posture.

C. 3. 3424.

SIMHAVAHINI DURGA.

Ht. 15.5 cms.

Chamba, Himachal Pradesh c. 14th cent. A.D.

The goddess Durga sits on her *vahana*—the lion. During her killing of the buffalo demon, the goddess assumed her Simhavahini form (cf. *jayeti devashcha muda tamuchuh simhavahinim, Chandi,* Ch. II/2, verse 35). Here the goddess is shown with her four hands holding various weapons and attributes as under: upper right hand—a sword (*asi*), upper left—a discus (*chakra*), lower right hand—the severed head (*munda*) of the demon, and the lower left—a trident (*trishula*). The peculiar sitting posture of the goddess, the type and forms of her ornaments, and the mode of carving of the eyes are more aligned to the folk traditions. The naturalistic, and perhaps the abstract, character of the lion adds to the primordial note of the image.

C. 4 63.1542.

SIMHAVAHINI DURGA.

Ht. 120 cms.

South India (Vijaynagar) c. 16th cent. A.D.

The goddess sits in the *lalitasana* on a raised seat. Her right foot, which dangles down, rests on a lotus form carved in the front. She has a lotus in her left hand, and in the right she probably holds a pot. In the mid register of the frontal section of the pedestal, there is the representation of a crouching figure of an animal which seems to be a lion. The implication of this figure of the lion may be two-fold:, it may simply refer to the seat of the Devi as a grand seat (*simhasana*), or the reference might be to the *vahana* or vehicle of the goddess—the lion (*simha*). The sculpture bears the workmanship of the decadence that seized the Indian scene in the late medieval period.

C. 5. 3253.

SIMHAVAHINI DURGA.

Ht. 25 cms.

Chamba, Himachal Pradesh c. 14th cent. A.D.

The four-handed goddess is shown standing on a lion. That the creature underneath her feet is a lion, however, is not very clear. Doubt arises in view of the human-type face of the being, and also because the goddess is shown as if trampling on the head of the creature. The goddess is usually not shown as giving that type of humiliating treatment to the lion—her *vahana*. But if carefully examined, the inordinately wide opening of the mouth, the ears, and also the manes would suggest that the creature represented is a lion, and not the buffalo demon. Thus the goddess represented here seems to be Durga whose associate or vehicle is the lion. The *alidha* posture of the goddess, however, would imply her militant aspect. The severed head held in her lower left hand also would point to her wrathful (*ugra*) mood in the sculpture. It may, therefore, be a representation of the Mahishasuramardini aspect of the goddess, although the form does not relate exactly to the iconographic convention for the theme concerned.

In the upper left hand, there is the shield (*charma*), while the two right hands being broken the attributes shown in them cannot be recognized now. The goddess wears a long garland and the usual ornaments. The spiked crown that she sports seems to be interesting as a type. The pleats of the central loop of the drapery and its ring-like formation of the folds, particularly on the thighs, are the local features of the visual expression. The face of the goddess, and also that of the severed head held in her left hand, are of the type of masks for which Himachal Pradesh, particularly Kulu, is so famed.

C. 6. 143.

STANDING DURGA.

Ht. 10.5 cms.

Provenance not known c.8th cent. A.D. (Fig. 27).

The four-handed form of the goddess is shown standing in the *samapada* posture on a pedestal which has a back slab. There is a circular halo round the back of her head. In the upper right hand, the goddess holds something like a *shula* (spear) or a *trishula* (trident), while her lower right hand is disposed in the *varada-mudra* (boon-bestowing gesture). The goddess seems to hold a fruit (*matulunga*) in her lower left hand, while the attribute in the upper left is not easy to identify. It could be either a lotus or an arrow. The former seems to be doubtful in view of the triangular base of the supposed stalk of the flower. But, at the same time, the arrow as an attribute without its counterpart, the bow, being there in any other hand seems also unlikely. But be that as it may, the most interesting feature of the image is that the goddess is shown flanked by two seated figures of the lion. The two lions, however, differ typologically. But both of them seem to be the representations of the same animal—the lion. Two lions accompanying the goddess seems to be a rare iconographic feature of the image.

The sculpture has the archaic simplicity and a naturalistic treatment of the plastic surface, although apparently it seems to be an example of a crude expression. Parts of the back slab have been sculpted off to release the body out of the stone block. This was done obviously to impart to the body the roundity of volume. The sculptor has achieved partial success in this regard; because of his inability to rationalize the form into a homogeneous whole the sculpture could not reach its intended mark of aesthetic excellence. The drab frontality and stiff erect pose of the figure are also the factors responsible for the same effect.

C. 7. 7.38.

HEAD OF PARVATI.

Ht. 23 cms.

Agroha, Haryana c. 7th cent. A.D. [Fig. 28].

A broken piece of sculpture preserving only the head of a female figure. The beautiful crest studded with pearls and gems on the head suggests the importance of the image of which the head is only a part. An imposing hair-do in the form of a huge bun is there on the head. This could be the likely representation of the *dhammila* coiffure of Parvati, the consort of Shiva. The head shows in the left ear, the floral form in the earring, obviously of pearls (*mukta*), that was dear to Parvati.

The face has a beautiful expression of serenity and grace. The eyes, carved slightly in diagonal accession, have the drooping eyelids imparting to the face the expression of an inward look. The eyebrows are well-defined with bow-shaped raised lines. The lips are full and fleshy. The pointed chin and its sensitively modelled cusp add to the liveliness of the face. The plastic surface has not only the rational blending of the various planes, but also the softness of the flesh. The face is characterised by that element of sophistication which breeds from a cultured heritage.

The above-mentioned features bring the sculpture nearer the classical idiom of the Gupta period. But it seems a step forward from that, more precisely towards an overstatement. The features here are too defined to sustain the illusion of the material used. The visual language seems to have lost much of its literary flavour, and this betrays its alignment with medieval sculpture.

C. 8. 17.52.

HEAD OF PARVATI.

Ht. 14 cms.

Provenance not known c. 9th cent. A.D. [Fig. 29].

A part of a sculpture preserving only the head presumably of a female form. In view of the coiffure and the crest the head could be identified as that of an image of Parvati. But both the features mentioned above are seen here in a manner completely different from that noted in respect of the preceding sculpture. The face of the head is also rendered here in a different way. It is more rounded and the physical features like the nose, eyes, etc., are virtually wiped off due to erosion. But a careful observation will show that, inspite of the roundity of the form, the face was possibly not carved with the same sensitivity and sophistication as was done in the case of the preceding sculpture. Moreover, from whatever could be discerned from the eroded sculpture, it appears that the face was merely of the type of which numerous examples are known from the various sites of medieval sculpture, particularly of north India.

C. 9. 117.63.931.

STANDING PARVATI.

Ht. 80 cms.

Eastern India c. 11th cent. A.D. [Fig. 30].

A mutilated sculpture showing a four-handed image of a goddess who probably is Parvati. The lower part of two of the principal hands being missing now it is not possible to know what type of attribute they had. But the remaining right and left hands of the deity show the rosary (*akshasutra*) and the trident (*trishula*) respectively. She shows the third eye which, as also the trident in the hand, indicates the Shaivite association of the image. Thus it could perhaps be taken to be an image of Parvati, the consort of Shiva. The elaborate *dhammila* coiffure on her head has also to be noted together with the danggling locks of the matted hair from the two sides—both pointing to the possibility of the image being of Parvati. The goddess wears all possible ornaments and a beautiful crest on her head. She wears two types of earings the *makara*—and *ratna-kundala*. The back slab with a semi-circular upper end is carved with a circular section in the centre, which is plain and circumscribed with a linear rim, and the peripheral regions with various designs and motifs including the disc of the sun and the crescent moon.

Stylistically, the sculpture seems to be related to the Pala school of medieval Indian art. Some of its interesting features include the mechanical interpretation of the transparent drapery, the folds of the latter indicated by double parallel lines, the rigidity of the standing posture, and the lack of integration of various planes of the body surface.

C. 10. 59.153/95.

THE GODDESS VARAHI.

Ht. 94 cms.

South India c. 9th cent. A.D. [Fig. 31].

A female deity is shown seated in the *lalitasana* on a raised pedestal with a back slab the upper part of which seems to have broken off. The face of the deity is partially damaged; but from its shape and also from the type of the ears it appears that the sculpture represents a female form with a human body and head of a boar (*varaha*). This is the characteristic of Varahi, one of the *matrikas* or mother goddesses. Here she has been shown with four hands of which the upper right and left seem to hold the discus (*chakra*) and the conch (*shankha*) respectively. Her principal right hand is, however, disposed in the *abhaya* pose, while the left one seems to have been simply placed on the thigh without holding anything in it. In view of the attributes *chakra* and *shankha*—the celebrated emblems of Vishnu—the deity seems to be represented here more as the female form of the Varaha-Avatara (boar incarnation) of Vishnu than as the mother goddess Varahi. The conical headgear of the deity, which seems to be like the celebrated *kiritamukuta* of Vishnu, points to its Vaishnavite character. Moreover, *matrika* images usually are shown with a child on the lap. It is unlikely that the present sculpture had any figure of a child on its lap.

The simplicity and archaic character of the form are indicative of the early date of the sculpture.

C. 11. 59.153/370.

SEATED DEVI.

Ht. 57 cms.

South India c. 12th cent. A.D. [Fig. 32].

An exquisitely ornate sculpture representing a seated female figure, obviously of a deity as could be presumed from the distinctively ornamental seat and also from the nature and character of the sitting posture. The sculpture, unfortunately, is now mutilated—the head and the arms of the figure are now lost leaving us virtually no clue to the possible identification of the deity represented. The elaborate ornaments and jewelleries of the figure, and also the imposing sacred thread (*yajnopavita*), are indicative of its divinity. The sitting posture with the left foot resting on the right while the sole of the former is turned upwards, is also indicative of such a character. Most probably it represented the goddess Parvati.

The elaborate ornamentation of the raised seat of the goddess draws immediate attention . It is interpreted as the lotus seat with multiple series of petals. Moreover, it contains meticulous carving of various other floral patterns and designs. The folds of the lower garment of the figure are shown with raised lines of beads. The fan-like disposition of the pleats of the frontal loop of the drapery and its placement in the front like a beautifully laid ornate design show the sculptor's interest in the decorative treatment of the form. The straight erect torso appears to be lifeless, although the sculptor tried to bring about a note of sensitivity of the form by considerably attenuating the waist and by carving the breasts and the abdomen with an extra care. But this has only resulted in an additive effect on these parts of the body.

The sculpture is characterized by an unusual precision in matters of carving of the details of the various elements, particularly the ornamental ones. It shows the stylistic type that one normally notices in the superb examples of metal sculptures of South India, particularly those of the Chola period.

C. 12. 59.153/156.
SEATED DEVI.
Ht. 157 cms.
South India c. 13th cent. A.D.

The goddess is seated on a raised pedestal in a posture that can be described as follows: her left foot is placed on the seat, while the leg is raised vertically above. The right leg dangles down so that the foot can rest on a lotus form. The goddess holds a lotus (*lilakamala*) in her left hand, while the right hand only rests on the thigh. She is shown with all ornaments. The conical headgear, the breast-band (*kuchabandha*), and also the plastic character of the form are indicative of the sculpture being of the style of South India, particularly that of the late Chola idiom.

C. 13. 50.257.
STANDING DEVI.
Ht. 160 cms.
South India c. 13th cent. A.D.

Represents more or less the same theme as above only with the following variations: the goddess is shown standing. The lotus is held in the right hand. The left hand only dangles down the side. The slight flexion of the body and a refined treatment of the surface of the latter, and also the elongation of the limbs, bring out the graceful gaiety that the goddess symbolises.

C. 14. 59.153/167 (3901).
STANDING DEVI.
Ht. 135 cms.
South India c. 13th cent. A.D.

More or less the same iconography as above. The difference noticed, however, pertains to the summary treatment of the plastic surface. Moreover, the goddess here is shown with dangling locks of matted hair from the sides.

C. 15. 59.153/151.

STANDING DEVI.

Ht. 111 cms.

South India c. 15th cent. A.D.

Same form of the Devi as above, but the attributes in the hands reversed. The lotus is there in the left hand, and the right hand is shown as dangling down the side. The sculpture is mutilated: the head and the lower part of the figure now lost.

The figure is decked with various ornaments of the body. The latter is characterized by a subtle *tribhanga*. But the plastic treatment of the form is crude and mechanical.

C. 16. 59.153/166.

STANDING DEVI.

Ht. 131 cms.

South India c. 12th cent. A.D.

The theme is virtually the same as the form described under C. 14 above. There is also a striking similarity between the two in respect of the formal specifications. But the two obviously belong to two different stylistic types. The present sculpture shows more refinement and sensitivity of the plastic surface. The bodily limbs are here more elongated and the *tribhanga* of the body more naturalistic. The face is lit up with a sublime expression of benignity.

C.17. 182/02354.

STANDING DEVI.

Ht. 26 cms.

South India c. 12th cent. A.D.

This metal sculpture depicts a female deity standing on a double petalled lotus placed on a pedestal rising in tiered stages. The goddess stands in the *tribhanga* pose and holds a lotus in her right hand. The left hand dangles down the side in the pose of a dance (*katisama-mudra*). She wears all ornaments, the breast band (*kuchabandha*), and a conical crown. The goddess represented could be Lakshmi or Parvati, although the former identification seems to be more likely. The ends of the scarf dangling from the sides are disposed like the feathers of a bird. This type of rendering of the scarf-ends is quite common in Nepalese metal sculptures, particularly of the fourteenth century.

C.18. 175.

STANDING DEVI.

Ht. 51.5 cms.

South India, c. 12th cent. A.D.

It represents the same theme as that of the preceding sculpture. There are, however, some variations in respects of the placement of the hands, the torsions of the body-limbs, the treatment of the drapery folds and scarf-ends, and also in the facial types.

C.19. 177.

STANDING DEVI.

Ht. 43.4 cms.

South India. c. 12th cent. A.D. [Fig. 33]

Thematically same as above, but with some variations in the form. Here the lotus is held by the goddess in her left hand, unlike the other examples discussed above. The form of the lotus on which she stands resembles that of a drum. No tiered pedestal, like the one in C.17, is added below it. The drapery folds are well defined with parallel horizontal lines. The ends of the scarf have been brought almost within the frame of the body. This sculpture seems to be the finest example of the type in the collection of the museum concerned.

C.20. 3202.

DIPA-LAKSHMI.

Ht. 45.5 cms.

Kulu (Himachal Pradesh) c. 19th cent. A.D.

A female figure is shown standing in the *samapada* pose on a pedestal disposed in several tiers. She is shown as holding a lamp (*dipa*) with her hands. The representation of the lamp-holding lady could be seen in Indian metal sculpture quite frequently. This iconic motif is very common in South Indian art (cf. C. Sivaramamurti, *Indian Bronzes, Bombay,* 1962, fig. 27). As Sivaramamurti writes, "Such examples became a feature in the later medieval period as votive lamps offered to temples, with the donors themselves sometimes portrayed as the lamp-bearers for the deity", (*see* Sivaramamurti, op. cit., p. 38). It has also to be mentioned that the goddess Lakshmi is regarded as the goddess of light. Thus this type of representation of a female figure with a lamp in the hands is usually referred to as Dipa-Lakshmi.

The facial type of the sculpture is quite interesting and, perhaps, gives the clue to its stylistic type. The metal masks of Kulu in the Himachal Pradesh bear this distinctive style.

C.21. 3854.

SARASVATI.

Ht. 33 cms.

Probably from Eastern India. c. 12th cent. A.D. [Fig. 34]

It is a beautiful representation of the goddess of learning, Sarasvati. The lower part of the figure, the feet and downwards, is now missing. The goddess stands in a graceful pose with an emphatic *tribhanga* pose. She holds the *vina* in her hands. The figure has all the ornaments and jewellery that one can expect in an image of the medieval iconography. The carving of the details shows the maturity of the art of the period. The emphatic torsion of the body of the figure is also indicative of the same artistic idiom. The spread-out shape of the face resembles similar feature noticed in the art of the Pala school of Eastern India. The representation of the two-handed form of the goddess of learning with the *vina* in her hands was a convention very popular in Bengal art, particularly of the medieval period. In this connection mention could be made of a beautiful image of the same iconographic form, but not of the same stylistic type, from Bengal as is noticed in the Asutosh Museum sculpture illustrated in J. N. Banerjea's. *The Development of Hindu Iconography*, plate XVIII, 3.

C.22. R. 2135.

GANGA, THE RIVER GODDESS.

Ht. 71 cms.

Provenance not known c. 12th cent. A.D. [Fig. 35]

A pilaster, presumably of the facade of a temple, containing the depiction of the river goddess Ganga. Although the sides of the pilaster are now damaged, the figure of the goddess, by and large, is very clear. The goddess stands on her usual *vahana*, the *makara* (a mythical aquatic animal). With her principal two hands she holds in front of her body a huge pot with an ornate lid. The pot doubtless is the metaphor of the watery character of the goddess. There is a big circular hole in the centre of the front part of the pot. This was presumably to suggest the flow of water for which the goddess stands. Of the additional two hands, only the right one now can be seen in the mutilated part of the sculpture. This hand holds a long staff the top of which is terminated by a flower form on which is depicted a motif consisting of a few wavy lines patternised into a form. This might be the abstract representation of the waves and ripples of the flowing water that the goddess symbolizes.

The chaste treatment of the plastic surface is balanced by the sophisticated bearing of the expression. The ornaments and drapery also commensurate with the temper of the form. The beautifully articulated *vanamala* type of garland, and the triangular spikes of the crown draw immediate notice. The broad and flattened face with wide open eyes and pointed chin, as also the fully rounded breasts add distinctiveness to the entire sculpture. The depiction of the *makara* is also very distinctive. It combines the features of the lion with those of the crocodile. Thus the sculpture seems to have given expression to the idea that the river goddess (with the *makara* as the vehicle) is essentially a form of the Devi or Durga (with the lion as the mount).

C. 23 8.

GANGA, THE RIVER GODDESS.

Ht. 20 cms.

Agroha (Haryana) c. 11th cent. A.D. [Fig. 36].

A fragmentary sculpture showing in a niche the representation of a female figure standing gracefully in the *tribhanga* pose. She holds a water vase in her raised left hand, while her right hand, which dangles down the relevant side, seems to hold something of an elongated type. The thing held in this hand could be a fish as one can presume from the analogy of a sculpture found from Fyzabad and now preserved in the Bharat Kala Bhavan, Banaras (*see Kramrisch, Stella. The Art of India*, London, 1965, fig. 37). Accordingly, the female figure could be identified as the representation of Ganga, the river goddess. The water vessel and the fish can go well with the concept of the goddess. Moreover, the figure being carved in a niche one can presume a similar niche on the other side of a temple wall which possibly depicted the other river goddess, Yamuna.

The sculpture has the ingredients of a lively form. Not only because of the graceful flexion and curves of the body, but also due to the modelling of the form, the figure stands out of the average. The face is shown not in the profile or frontal view, but almost in the three-quarter view. This goes very well with the stance of the figure. But, structurally speaking, the planes of the body surface seem to be sometimes not integrated with each other. The breasts of the figure, particularly, seem to be the additive limbs, rather than being the indispensable elements of the body.

C. 24 55. 68.

PADMAVATI, THE JAINA GODDESS.

Ht. 229 cms.

Sholapur (South India) c. 12th cent. A.D. [Fig. 37]

It is a sculpture of huge dimensions. It shows a goddess seated with her right foot placed on the left. Of her four hands three are there in tact, while the fourth one is broken from the front. In her upper and lower right hands there are the mace (*gada*) and the conch (*shankha*) respectively. In the only left hand now there, the upper one, has a staff with floriated upper portion. The attribute in the broken left hand cannot be ascertained. The goddess wears all lavish ornaments of which a long garland and the conical crown set with jewels deserve special mention. At the back of the head of the goddess there is a halo with projecting spikes. But the most distinctive element of the iconography of the figure is the presence of the snakedood on the top of the crown of the goddess. This hood consists of five snakes.

The snakehood seems to hold the clue to the identification of the goddess. It is unlikely to be the representation of the goddess Manasa, the snake goddess. Of course, the lower left hand of the figure being broken, and there being the traces of the existence of a figure of a child on the lap of the goddess, the identification of the figure as the representation of the mother goddess Manasa cannot be altogether ruled out. But in view of the fact that the sculpture is known to have come from Sholapur, and because of the five-snake hood over the head of the goddess, we are inclined to identify it as the image of the Jaina goddess Padmavati who is supposed to show invariably the five-snake hood over her head and who is also very commonly represented in the four-handed from (*see* Pereira, Jose *Monolithic Jinas : The Iconography of the Jain Temples of Ellora*, Delhi, 1977, p. 64).

The sculpture is an excellent example of the medieval sculpture of the 12th century. The delineation of the various parts of the body, and the treatment of the details show the maturity of the style. The facial expression of the figure is informed by the serenity of the contemplation. This might be due to the influence of the *bhakti* movement that was felt throughout South India, particularly during the period of reference.

OTHER DIVINITIES.

D. 1 G. 76.

DANCING GANESHA.

Ht. 76 cms.

Kanauj (U.P.) c. 10th cent. A.D. [Fig. 38].

One of the principal divinities of the *Panchayatana* system of worship, Ganesha occupies an important position in Indian iconography. Here this god is shown in an elegant pose of dance. He dances on a lotus placed on a pedestal with a back slab. Of his eight hands only the principal pair is in tact now. The traces of the remaining hands are there, but nothing could be known about their attributes. His principal left hand is placed on his hip, while the right, holding possibly the pot of sweet-balls (*laddukas*), is brought near the trunk. He wears the usual ornaments like armlets, anklets, tiara in the head, and the snake as the sacred thread (*sarpa-yajnopavita*). To the right of the god is represented a miniature seated figure playing on a drum, obviously in tune with the rhythm of the divine dance of the god. On the defaced left side also, presumably, some such figure existed.

The graceful disposition of the body into three flexions (*tribhanga*), the placement of the principal pair of hands in the so-called *katihasta* and *gajahasta* poses, and above all, the sideways dangling sacred thread admirably bring out the swing of the dance. The carving of the body is quite sensitive, but the sculptor could not negotiate the different planes of the plastic surface into homogeneity of the body fabric. This feature together with the well-laid pedestal with a back slab and also the carving of a miniature figure of the rat (*mushika*), as per the conventional requirement of iconography, on the frontal lower register of the pedestal, would point to the medieval temper and formulation of the sculpture. Eight-handed form of dancing Ganesha—or Nrityaganapati, as the motif is known—is a very common iconographic form noticed in medieval Indian sculpture of various centres. In this connection we can refer to such forms known from Farrukhabad in U.P. (the image is now in the Lucknow Museum), Khiching in Orissa (*See* Banerjea, J. N. *The Development in Hindu Iconography*, Calcutta, 1956, pl. XV, fig. 2), and from Bengal (*Ancient Indian Sculpture*, Indiana University Art Museum, 1965, No. 6, pl. 21).

D. 2. No accession Number (Serial No. 122).

SEATED GANESHA.

Ht. 134 cms.

Pinjore (Haryana) c. 11th cent. A.D. [Fig. 39].

A representation of the conventional four-handed form of the deity. The god is shown seated on a crudely represented animal figure, possible that of a rat. The sitting posture—the *maharajalilasana*—adds distinctiveness to the form. Of his four hands, the right one of the principal pair holds the raddish (*mulaka*) or the broken tusk (*svadanta*), and the left holds a bowl full of sweetballs (*ladduka*). The upper right hand shows the rosary (*akshamala*), and the left has the axe (*parashu*) in it. The god wears all ornaments including the snake-sacred-thread.

The sculpture, surprisingly, shows a sensitive plastic quality in its upper part, particularly in the trunk of the elephantine face of the figure. But the lower part of the body seems to be carved rather crudely. The deep hole in the centre of the abdomen fails to effectively represent the desired sensitivity of the navel region of the body.

D. 3. 116.

SEATED GANESHA.

Ht. 31 cms.

Probably from Pinjore (Haryana) c. 14th cent. A.D.

It is a cruder representation of almost exactly the same iconographic form as described above. But unlike the previous one, it is a sculpture carved in relief on a slab of stone. The details are summarily shown here, and the workmanship betrays the decadence of the skill of the art of sculpture during the period. The eyes of the deity seem to be virtually drawn with the chisel. The limbs are shown without any norm of proportion. In fact, the sculpture seems to be an unfinished piece. A number of such unfinished sculptures has come to notice from Pinjore. It might indicate the possibility of the existence of a sculptors' studio or workshop in and around the region during the period concerned.

D. 4. No accession Number.

HEAD OF GANESHA.

Ht. 30.5 cms.

Probably from Pinjore (Haryana) c. 12th cent. A.D.

It is a mutilated piece of sculpture showing only the head, obviously of a large image, of Ganesha. The trunk of the elephantine head is now broken. The long ears had also the same fate, but their traces are still there. The ornamental crown on the head gives the impression of it being the visual interpretation of the bejewelled *jatamukuta* (crown of matted hair). The latter is normally to be seen in the images of Shiva. Ganesha being the son of Shiva (*Haraputra*), according to the tradition, the image-maker presumably took the liberty of transferring this aspect of the father's iconography to the image of the son. The headed tassel with a central jewel hanging from the tiara through the forehead and in front of the trunk has added a note of distinction to the figure. The eyes shown with raised lines have a benign look.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

D. 5. 41.

STANDING SURYA.

Ht. 56 cms.

Agroha (Haryana) c. 12th cent. A.D. [Fig. 40].

On a *pancharatha* pedestal the Sun-god stands in the *samapada* pose. The forepart of his both the arms is broken, but, from the suggestion of the traces on his right side, it appears that he held two lotuses in them. A scarf dangles down from his arms in such a way that the lower loop of it gives the impression of the long *vanamala* as seen in Vishnu images. The back slab has been given architectural setting with the upper part disposed in an imposing lotiform halo emitting fire-flames or radiance of the disc of the sun. By the side of this solar disc, on each side, there are two figures of which the frontal one is seen shooting an arrow from the bow. These are probably the representations of Usha and Pratyusha. The other two figures could be of the other celestial ladies. The god wears a crown of the type of *karandamukuta* as seen in Vishnu images. He wears also the usual attributes of the Sun-god, e.g., the boots and the *avyanga* (close covering of the body). as indicative of his Northern's dress (*udichyavesha*). Immediately to the right and left of the god, there are two male figures standing with exaggerated flexions in the body. The one to his left holds a staff (*danda*), and the other holds the paper-scroll and ink-pot in the hands. These figures could be identified as those of Dandi and Pingala—the two usual associates of the Sun-god. To the extreme right and left of the god, there are two female figures, each standing gracefully in the stance as if of a dance. They probably represent the two wives of Surya: Samjna and Chhaya.

The central figure of the Sun-god has the features commonly seen in the medieval image of Surya. The imposing lotiform halo is also characteristic of similar such images (Cf. the image of Surya from Rajasthan illustrated as No. 44 in *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection*, Museum of Fine Arts, Boston, 1966).

D.6. 121(i).

STANDING SURYA.

Ht. 56 cms.

Probably from Pinjore (Haryana) c. 15th cent. A.D.

The Sun-god stands in the centre flanked by his associates: Dandi and Pingala. But instead of their usual attributes, the figure on the right of the god holds in its right and left hands the staff and the lotus respectively. The figure to the left holds the same attributes, but only with the reversal of the sides The Sun-god, as usual holds two lotuses by the hands. It also shows a crudely represented floriated halo round the head. The god, here, however, seems to wear a long garland like the *vanamala* of Vishnu images. The *ekavali* necklace and the short crown of the head have added grace to the figure. It is interesting to note that the god is not represented with much of care for his iconographic details, but he has been shown as wearing the boots, although the *avyanga* has not been represented. On the pedestal face, seven prancing horses, however, have been shown.

The sculpture bears the stamp of the crudity of execution, although iconographically it has not deviated much from its predecessors. The upper registers of the stele have remained vacant. They were intended presumably to be filled in with various other forms. Seemingly it is, therefore, another example of an unfinished sculpture from Pinjore. The diagonality of the placement of the figures of Dandi and Pingala and their schematic representation bring out the decadent character of the artistic idiom.

D.7. No accession Number.

STANDING SURYA.

Ht. 34 cms.

Probably from Morni-ka-Tal, Narayangarh (Haryana) c. 13th cent. A.D.

Representation of the Sun-god more or less in lines of the form as described under D. 5 above. But here the upper part of the sculpture, including the head of Surya, is missing due to damage. Even from the defaced nature the iconographic form of the figures of Dandi, Pingala, and those of the two wives of the Sun-god is discernible. The *avyanga* and the boots of the god are very clearly shown. Moreover, the god has been shown here standing on a lotus placed on the *pancharatha* pedestal, obviously the chariot of the god.

D.8. 131.

KUMARA-KARTTIKEYA.

Ht. 39 cms.

Narayangarh (Haryana) c. 11th cent. A.D. [Fig. 41]

It represents a male figure the lower portion of which is partially broken. It is set against an improvised niche in a stone slab which seemingly was intended to serve as a door-frame of a temple, may be of Shiva. It is shown as holding the cock (*kukkuta*) in the right hand, and the lance (*shakti*) in the left. Overhead the trefoil upper part of the niche, there are some floral designs arranged in registers divided horizontally by raised lines. There is a tiny figure, may be of a *Vidyadhara*, holding a flower by its stalk, shown adjacent to the upper section of the niche. The figure of the god has all the usual ornaments and attributes of personal decoration. Three of them, however, deserve special mention. These are: an imposing necklace with a central pendant, a long garland like that of the *vanamala* of Vishnu, and the crown composed of a number of triangular shaped foils set with jewels. From the interspaces between the foils is visible the huge knot of matted hair piled over the centre of the head. Another interesting thing to be noted here is the serpentine thing that dangles down the left shoulder of the god.

The two attributes of the hands, viz., the cock and the lance, will point to the identity of the figure as that of Kumara-Karttikeya, since the association of the latter with these is undisputed. This god being one of the associate-deities (*Parshva-devata or Avaranadevata*) of most of the important cult divinities of the Brahmanical pantheon, his representation on the door-frames of the temples is not unusual. In this connection, it has to be mentioned that in the Buddhist work *Manjushrimulakalpa*, there is the clear prescription for the representaion of Kumara-Karttikeya in front of the door (*dvarasamipe*) of temples (see *Manjushrimulakalpa*, vol. I, Trivendrum Sanskrit Series, LXX, pp. 44-45). There comes another point of interest as well. The present sculpture hails from a place (in Haryana) not far off from Rohtak in Haryana. In the Buddhist work *Mahamayuri* (verse 21), there is the mention of Kumara-Karttikeya as the world-famed tutelary deity of Rohitaka or Rohtak (see Banerjea, J. N. *The Development of Hindu Iconography*, Calcutta, 1956, p. 143). Incidentally, the Yaudheyas ruling in the area showed this god on their coins (see Allan, J. *Catalogue of the coins of Ancient India*, in the British Museum, London, 1936, pp. cxlix, cl.).

Apart from the interesting iconographic features represented by the image, and its importance in the socio-religious history of the area to which it belongs, the piece of sculpture deserves notice for its refined treatment of the form. The slight flexion in the body, the broad and flattened chest, and the slender but supple hands are indicative of the mature phase of the medieval plastic expression. The broad and flattened face, interestingly, has an air of the eastern Indian idiom of the Palas. The third eye on the forehead, the matted bun of hair, and the dangling serpentine form in the left shoulder on the one hand, and the long garland resembling the *vanamala* or even the *vaijayantimala* of Vishnu, as also the triangular foils of the crown on the other, seen in the context of the composite character of the deity the sculpture represents, speak volumes of the medieval sculptor's acumen in making the form not a thing merely of aesthetic delectation, but also of functional import.

D.9. 3250.

SEATED KARTTIKEYA.

Ht. 52 cms.

Probably from South India c. 17th cent. A.D. [Fig. 42]

It is a conventional representation of the war-god Karttikeya in wood carving. The material is carved with the upper portion disposed in the semi-circular form, while the treatment of the lower section is in the nature of a recess as in a pedestal. In the centre is represented the figure of Karttikeya seated in the *sukhasana* on a lotus placed on the shoulder of the peacock. The god has six heads each with a cylindrical crown as found in the art of South India in the medieval period. He has twelve hands showing various attributes. The principal right and left hands are, however, shown more prominently than the others. The right hand is disposed in the *abhaya* gesture, but at the same time, it holds the lance (*shakti*). The left hand shows the boon-bestowing gesture (*varada-mudra*). The god is flanked by two female figures, each holding a lotus and showing the other hand dangle down the side. These are obviously the representations of Devasena and Valli, the two wives of Karttikeya. The major part of the stele, particularly that behind the god, is carved with the elaborate plumage of the peacock. At the top, in the centre, is shown the *kirttimukha* motif being flanked by two flying figures of *gandharvas*.

The sculpture is characterized by a clarity of carving which, together with its intricate details, renders it a distinctive piece of art. The typically south Indian crowns of the conical form, as worn by Karttikeya and his two wives, and also the facial types betray the affiliation of the sculpture with the idiom of art flourishing there. This note is also to be found in the manner of showing the folds of the drapery in all the figure forms. The profile representation of the peacock ivokes interest. The stiff and lifeless stance of the female figures speaks of the overall schematic note of the entire sculpture.

D.10. **3856.**

VAYU.

Ht. 53 cms.

Probably from Central India c. 10th cent. A.D. [Fig. 43].

A broken niche of a temple showing a standing male figure. The figure is two-handed. It holds some unidentifiable object in the left hand, while its right hand is shown placed on the right thigh. From the elaborate attributes of personal decoration, like a necklace, armlets, bejewelled crown, and a long garland of the type of the *vanamala* of Vishnu, it seems to be the representation of a male divinity. But it is difficult to come to a positive conclusion about the identification of the deity concerned. In the temple niches of the type that we have here, the guardian deities or *Dikpalas* are quite frequently represented. As for example, we can refer to an image of Ishana inside a broken temple niche from Bilaspur in the Himachal Pradesh (see the illustration in the Sculpture Gallery section of the booklet, *Himachal State Museum Simla: An Introduction,* published by the Museum concerned in 1974). Our sculpture resembles the Himachal piece in the basic orientation, including the type of the pilasters of the niche. Our sculpture could perhaps be also taken to be a representation of one of the *Dikpalas.* The clue to its identification may come from the animal figure noticed by the side of the left foot of the deity. The animal figure is very tiny and its carving is also not very clearly executed. But, from its sitting posture and pair of antlers, the figure seems to be that of a deer. According to the *Puranic* list of the *Dikpalas,* Vayu is the lord of the north-western quarters. Traditionally, his *vahana* or associate-animal is a stag or an entelope (see Banerjea, J. N. *The Development of Hindu Iconography,* Calcutta, 1956, p. 528). Thus our sculpture could perhaps be identified as the representation of Vayu, the guardian deity (*Dikpala*) of the north-western quarters.

Stylistically, the sculpture seems to be an example of that phase of experimentation where the sculptor still fumbled in the reverberations of the classical idiom. The plasticity of modelling of the torso does not go well with the deep incised line on the abdomen to show the sensitivity of the fleshy part of the body concerned. The flexion in the right leg is also to some extent inordinate. But the fully modelled face with raised lines of the eyebrows, and also the supple contours of the shoulders remind us of the distant note of the plastic traditions of the classical period.

D. 11 9.147 (02377)
AGNI
Ht. 23 cms.
Probably from Central India c. 10th cent. A.D. [Fig. 44]

On a *triratha* pedestal stands a male deity who is bearded and is characterized by slight obesity of the form. The back slab has a circular halo to serve as the divine aureole. The raised right hand of the deity has the rosary or *akshamala* and the left hand holds a water vessel (*kamandalu*). The god has the usual ornaments, and also the sacred thread (*yajnopavita*) and a long *vanamala*-like garland. On his head there is the crown of matted hair (*jatamukuta*). Two kneeling figures with folded hands are seen, one on either side, near the feet of the deity.

The matted hair, the beard, and also the attributes: rosary and water vessel can suggest the identity of the figure either with that of Brahma or of Agni both of whom share these iconographic features. But in the back slab, in the shoulder level of the deity, there is the representation, on either side, of an interesting motif. In view of the accession of the motif on either side in the similar manner, and because of the abstract nature of its representation, it seems apparently to be an ornamental motif. But the back slab otherwise is without any other carving. It really seems unlikely that the sculptor would go in for such an ornamental decorative motif only at the top section of the back slab leaving the rest of it virtually without any scratch of carving. The above-mentioned motif, in all probability, was carved on an iconographic exigency. On a careful examination the so-called decorative design will appear to be the representation of fire flame-motif. This motif was carved presumably to indicate the figure to be that of Agni, the deified deity of fire.

The sculpture has an archaic simplicity coupled with a serenity of the plastic diction. The three flexions of the body (*tribhanga*) and also the upraised right hand have the usual natural note about them. The deep navel and the graceful contours of the shoulders bring out the sensitivity of the plastic surface and the gliding nature of the contours. That the image does not contain the developed formulations of iconography may be an indication of the early date of the sculpture.

D. 12 3239

BRAHMA

Ht. 15 cms.

Central India or Pinjore (Haryana) c. 14th cent.

This is a mutilated part of a larger sculpture. The main sculpture presumably represented Vishnu. On the stele of such Vishnu figures usually one notices the representations of Brahma and Shiva as attendant deities. The present sculpture seems to be a broken part of the figure of Brahma depicted in the stele of a Vishnu figure. The matted hair and also the beard of the figure go well with the iconographic convention associated with Brahma. The hands of the figure are all broken off. But from what remains one can notice the roots of two of its left hands. The figure, in all probability, was a four-handed one. Apart from an inordinate flexion in the body of the figure, there is not much to be noted in the sculpture. But the crudity of the plastic surface and the summary treatment of the features would speak of the decadence that grips the style that it represents.

D. 13 59.153/16

LAKSHMANA

Ht. 156 cms.

South India c. 16th cent. A.D.

It represents a male figure standing in a graceful *tribhanga* pose. The highly ornamented figure with a conical crown as is typical of south Indian art, has its right hand partially in tact, while the left is completely missing. The attributes in them cannot be ascertained. The figure is identified as that of Lakshmana, since it is kown to be one of the three sculptures depicting the three notaries of the *Ramayana*, viz.,Rama, Sita, and Lakshmana. The other two figures, those of Rama and Sita, belonging to the same group, are now in the National Museum, New Delhi. In fact, the present sculpture was received by the Chandigarh Museum from the National Museum.

D. 14 No accession Number given.

TRIMURTI

Ht. 33 cms.

Kangra (Himachal Pradesh) c. 9th cent. A.D. [Fig. 45].

In the stone slab is carved, in high relief, a figure of a male deity seated on a double-petalled lotus. His sitting posture is not the usual *paryankasana* type. His legs are simply gathered up together, but not placed one above the other. The god possesses four hands of which the principal right is disposed in the *abhaya* pose while holding the rosary, and the principal left hand holds a pot or a water vessel. The remaining left one is so much defaced that it is not possible to identify the attribute that it showed. The upper right hand, which is partially broken, presumably held a trident or *trishula,* the handle-rod of which is still there. The most interesting features of the figure is that it shows three faces, the central one in the frontal view and the two others in the profile.

The identification of the figure poses some problem. The lotus seat, the attributes rosary and vase, and the multiplicity of heads would suggest its identification as the figure of Brahma. But in Brahma figures usually the faces are shown bearded, and the number of faces should in that case be four instead of three. At the same time, the trident or the mace in the upper right hand of the figure does not go well with the iconographic convention of the images of Brahma. Moreover, in view of the fact that the three faces of the figure seem to have different features including the characteristics of the hair and headgear, the identification of the figure as that of Brahma has possibly to be ruled out. One can perhaps suggest its tentative identification as a composite image showing the Brahmanical trinity (*Trimurti*), Brahma, Vishnu, and Shiva. But this suggestion also has a number of weakpoints. In any case, the figure does not seem to represent the Maheshamurti of Shiva, since none of the faces shows the third eye.

Although carved in relief, the sculpture has the effect of an image in the round. The fully rounded face, particularly the central one, and the carefully modelled torso redound to the competence of the sculptor. The sensitivity of the treatment, particularly of the frontal right leg, and the overall simplicity of the expression imbue the sculpture with a note of rare gracefulness.

D. 15 89

DIVINITIES ON TEMPLE DOOR-FRAME

Ht. 73 cms.

Provenance not known c. 8th cent. A.D. [Fig. 46].

Apparently the part of a temple door-frame, it has three of its sides carved with figures of divinities and with various decorative designs. The back side is uncarved since that was the face which was fixed on the wall of the temple. The frame, on each side, is divided by a number of sections demarcated by horizontal decorative bands. Each such section showed a figure sculpture depicting a divinity. In the mutilated part of the frame only the figures of the lowest section are now in tact — the others on top are all lost now. The frontal section of the relevant part of the frame shows the goddess Yamuna on her *vahana*, the tortoise (*Kurma*). Presumably the counterpart, the river goddess Ganga, was on the opposite parallel frame of the door. In the panel to the left of Yamuna, there is the representation of the boar incarnation (*Varahavatara*) of Vishnu in the act of rescuing the earth goddess Prithivi. In the panel on the right side of the river goddess, there stands a male figure with a bow in the left hand, while the right hand rests on his hip. This could be the representation of the Rama incarnation of Vishnu in which the deity is supposed to have the bow and arrow as the attributes (see Banerjea, J. N. *The Development of Hindu Iconography*, Calcutta, 1956, p. 421). As it transpires, the door-frame presumably had the representation of the river goddesses Ganga and Yamuna on two of its sides in the frontal section, while the other sections depicted the various incarnations of Vishnu. This mode of depiction was the convention in many of the Brahmanical temples, particularly in those dedicated to the worship of Vishnu.

The carving of the figures shows its affinity to some of the expressions of the classical Indian sculpture. This is particularly evident in the sensitive carving in the figure of Rama, and also in the depiction of the chastefully executed decorative designs and motifs at the sides. Even the figures of Yamuna and of the *Varahavatara* are characterized by the basic features of that phase of Indian sculptural experimentation. But the entire composition, and perhaps also the very concept of the representation of the incarnations of Vishnu on the door-frame of the temple have a conventionality that goes rather better with the next phase of artistic activity in India. Of course, one can argue in the opposite lines by referring to the sculptural panels of the Dashavatara temple of Deogarh. But it has to be appreciated that the latter panels have a clearer registration of the Gupta classical norm of plastic expression than what we notice in the panels under discussion.

D. 16 13

PARSHVANATHA AND HIS ACOLYTES

Ht. 37.5 cms.

Jain temple at Murti c. 7th cent. A.D. [Fig. 47].

An interesting fragmentary sculpture showing three figures in two panels disposed side by side. One of the panels has the area demarcated by a raised frame of the nature one sees in a photo-frame. This panel seemingly was square in the form.

Inside it is represented a seated male figure attended by a standing female figure. The male figure has a vase in his left hand, while his right hand is now missing. Over his head there is a hood of seven snakes. The female figure stands gracefully to his left, but the attributes of her hands are not clear. She too has a hood of a single snake. In the other panel, there stands a male figure gracefully in a slight *abhanga* pose. His upraised right hand holds some unidentifiable object, while his left hand is placed on the hip.

Although it is not possible to establish any relationship between this second panel and the one described earlier, the standing male figure seems to be independent of the other panel mentioned above. In all probability, the theme of the framed panel pertains to the representation of the Jain Tirthankara Parshvanatha and his female associate (*Shashanadevi*) Padmavati. According to the prescriptions, Parshvanatha shows on his head a hood of seven snakes, and Padmavati possesses a single-snake hood (see Pereira, Jose *Monolithic Jinas. The Iconography of the Jain Temples of Ellora*, Delhi, 1977, Pp. 12-13). The standing male figure, in that case, could have been identified as the *Yaksha* of Parshvanatha, viz., Dharanendra. But this figure does not show any snake-hood over his head, whereas Dharanendra's iconography is invariably associated with it.

The stylistic features of the figures of both the panels are strikingly reminiscent of the classical Gupta norm of plastic expression. Particularly the standing male figure is very close to the classical tradition in respect of the plastic quality. The fully rounded face and even the wig-like hair-do of both the male figures seem to be a very close parallel to the 6th century terracotta head discovered from Pawaya, and now preserved in the Gwalior Fort, Archaeological Museum, Madhya Pradesh (see Kramrisch, Stella, *The Art of India*, Third ed., London, 1965, plate 49).

D. 17 02817[115.

MAHAVIRA

Ht. 29.5 cms.

Probably from Pinjore (Haryana) c. 13th cent. A.D.

A fragmentary sculpture of a very crude workmanship. It represents a seated male figure in the centre. Of the two figures, one on each of his sides, one is a male and the other a female. The central seated figure has the hands disposed in the *dhyanamudra* and he sits in the *vajraparyankasana*. In the frontal register of the pedestal there is an ornamental design, probably the *nandyavarta* symbol, flanked by two lions and other animal figures. The head of the seated figure is now lost, but that it had a nimbus behind it is evident from the frontal designs partially noticed in one of the sides. The stele probably had several other human and animal forms carved in it. A few of them are still to be noticed in one of the sides.

It seems to be the representation of the 24th Tirthankara of the Jains. In his 24th incarnation, the Tirthankara was born as Mahavira. His emblem, we know, is the lion. The male and the female figures flanking the image of Mahavira, in that case, might be the representations of Matanga and Siddhayika, the *Yaksha* and *Shashanadevi* respectively of Mahavira.

Apart from the crude workmanship, the sculpture has a composition that is conventional and stereotyped. The central figure has a flattened treatment, particularly of the chest and shoulders. But the stances of the attendant figures are graceful. But the effect virtually is trivial.

D. 18 59.153/66

MAHAVIRA

Ht. 145 cms.

From South India c. 16th cent. A.D.

A seated figure, probably of a Jain Tirthankara, is flanked by a male and a female figures, both standing. The hands of the seated figure are in the *dhyanamudra*. He sits with his right foot placed on the left thigh. The figure is nimbate, and a conical crown is shown a little over the nimbus. Similar conical type of crowns are there also on the heads of the two attendant figures. They carry a fly-whisk (*chamara*) in one of their hands.

Although there is no specific symbols indicative of the Tirthankara shown seated here, in all probability, it is the representation of Mahavira, the 24th Tirthankara of the Jains. In that case, the male attendant figure could be his *Yaksha* Matanga, and the female figure his *Shashanadevi* Siddhayika.

Stylistically, the sculpture belongs to the idiom of the South prevalent during the Vijayanagar period. But the sensitivity of the carving of the figures deserves mention.

D. 19 59.153/7

SEATED BUDDHA

Ht. 141 cms.

South India c. 14th cent. A.D.

Seated exactly in the manner as described in the case of the above-mentioned figure of the Tirthankara, this is the figure of the Buddha. He is seated on a pedestal composed of a double-petalled lotus. He shows Buddha-like elongated ears and curls of hair. His right shoulder is bare of the covering, while the left is covered by the mantle. The sitting posture, with the right foot placed on the left thigh, is known in Buddhist iconographic terminology as the *sattvaparyankasana*. His hands are disposed in the *dhyanamudra*.

D. 20 62

JAINA TUTELARY COUPLE

Ht. 28 cms.

Probably from the temple at Murti c. 8th cent. A.D. [Fig. 48].

On a common platform there stand two figures, a male and a female. Both of them are nimbate. The male figure shows

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

the *abhayamudra* in his right hand, while his left hand has a water vessel in it. There is a long sword dangling down from the girdle of this figure. He has the usual ornaments and his hair has a wig-like treatment. The female figure stands to his left with a child in her left lap. In her right hand there is, most likely, a lotus flower.

A number of suggestions for the possible identification of the theme could be offered. According to the register of the museum, the sculpture represents Shiva, Parvati, and the son Kumara (in the lap of the mother). But there is hardly any positive clue to accept the male figure as a form of Shiva.

In view of the water vessel in the hand, the male figure could be taken to be a representation of Brahma, and thus the female figure as the *Matrika* (mother) Brahmani. But the sword does not go well with the iconography of Brahma. A similar objection might come if the male figure was to be taken as the Bodhisattva Maitreya whose iconographic emblem is the water vessel, but not the sword in any way. Looking into the Buddhist pantheon one can perhaps find a near possibility for the identification of the two figures. The figures could perhaps be the representations of Hariti and Panchika, the former can have a child in her capacity of a mother goddess (protectress of children), and the latter can have the sword as an attribute. But the water vessel in the hand of the male figure remains unexplained in that case.

Our suggestion for the identification of the two figures as the Jaina tutelary couple is based on two considerations. First, since the sculpture has been found from Murti, where there was a famous Jaina temple, the theme of the sculpture could have a Jaina content. Moreover, Pramod Chandra illustrates two sculptures, one from Jasso, Satna district of the Madhya Pradesh and the other from Lachhagiri, Allahabad district of the Uttar Pradesh (see his *Catalogue of Sculptures in the Allahabad Museum*, plates CXXII, 381 and CXLIX, 441) showing a couple of the similar type. The similarity is more striking in view of the female figure having a child exactly in the same way as in the sculpture of our discussion. The only variation is in the seated posture of these two sculptures and the standing stance in the sculpture of our discussion. Pramod Chandra identifies both the sculptures mentioned above as the "Jaina tutelary couple". Since our sculpture has close iconographic and stylistic affinity with the sculptures referred to by Chandra, we take the liberty of following him in suggesting the identification of the sculpture under discussion.

Chandra puts the date of the Allahabad sculpture to the 8th century, and since our sculpture has more affinity with the style of the former, we also put its date to the same date. Interestingly, however, the sculpture has the features more of the early Indian art than of the art of the later periods. The features are reminiscent of the Kushana art of Mathura, although in all intents and purposes, the sculpture cannot be of such an early date. The characteristics of the art of the early medieval period seem to percolate through the overall bearing of the figures represented.

D. 21 3257

EIGHT DEITIES

Ht. 22.5 cms.

Probably from Chamba (Himachal Pradesh) c. 14th cent. A.D.

A mutilated panel sculpture showing eight deities, of which five are seated and the rest in the standing posture. From the stance of their sitting or standing and from the fact that a few of them are shown with the nimbus, it appears that the figures represent various divinities. Of the standing figures two seem to be of females, and the figure shown seated fourth from the left also seems to belong to the same sex. The attributes of the hands of the figures are not clear, but seemingly all of them are two-handed. In the absence of any veritable iconographic feature, and because we are not aware of any group of deities consisting of three females and four males, it is difficult to suggest

MISCELLANEOUS SCULPTURES

E. 1 3426

STELE WITH FIGURES

Ht. 10 cms.

Possibly from Jamsot, Allahabad district (U.P.) c. 12th cent. A.D. [Fig. 49].

It is a fragment of the stele of a large sculpture which presumably showed an image of a divinity. The semicircular upper part of the stele has now as many as five figures, some of which are only partially visible. Of these five figures four are males, and the one shown seated second from the extreme left is the sole female figure. The latter sits in the *svastikasana* pose and holds a lotus flower by its stalk in her right hand; the left hand is damaged. The figure on the extreme left is shown as playing on a flute (*vamshi*). The male figure to the left of the female one is shown with a garland held in his hands. The two figures on the extreme right jointly hold, with one of their hands each, something like a double-petalled lotus or a crown. It could be a crown as is evident from the analogous forms noticed in the sculpture to be described next. However, these two figures hold in their remaining hand a lotus by the stalk.

The subject matter of the stele sculpture cannot be known. It does not even suggest anything about the type of the image that it relates to. One can only take them to be representations of the *vidyadharas* and *gandharvas*—the celestial personages—as could be seen in the stelae of images showing deities of various cults and sects.

In terms of the plastic quality, the figures seem to be graceful and sophisticated. The rounded and flattened treatment of the faces, with a pointed chin, has a distinctive note about it. The two figures holding the so-called crown are shown in the stance of a flying movement. To give expression to this notion of a flight-movement, the chest of the figures had to be shown a little inflated and bulged out. The placement of their feet had also to be dictated by this exigent consideration. This has resulted in a somewhat stunted appearance of the figure-forms.

Incidentally, we can refer to an almost similar type of a sculptural fragment noticed by Pramod Chandra in his *Catalogue of the Sculptures of the Allahabad Museum* (Plate CXV, fig. 360) as hailing from Jamsot in the Allahabad district of the U.P. He identifies the piece as "The Vidyadharas and consorts" and places it to the 12th century.

E.2 3

STELE WITH FIGURES

Ht. 24 cms.

Probably from Central India c. 10th cent A.D. [Fig. 50].

The stele shows a number of figures, all males. In the centre, two figures hold jointly a crown or a decorated casket. They are flanked by other figures holding a lotus by the stalk in one of the hands, and showing the other hand raised in the gesture of adoration. Here again, like the sculpture described earlier, we have the problem of identifying the theme of the sculpture. The key to the identification seems to lie in the main figure, now missing, for which the stele was meant. One can, however, indulge in the unrewarding exercise of the guess-work. In this sculpture, as well as in the previous one, much depends on what is the thing that the two figures are seen to jointly hold in their hands. As it appears, by comparing the salient features of the object concerned in both the cases, it could either be a crown or a casket with decorations. The former may be indicative of the royalty, or for that matter of the coronation (*abhisheka*) of the deity which is now missing from below. If it is a casket, it may refer to the guarding of the relics of the Buddha, or even to the guarding of the essence of knowledge (*prajnaparamita*) by the *Nagas* who were entrusted by the Buddha for its preservation till such time that mankind was qualified to receive it. But this last suggestion will necessitate the figures to be of the *nagas*, but there is no indication of their being so. Thus the entire question remains unresolved.

The figures are carved with careful and sensitive treatment of the plastic surface. They are slender and graceful in the form. The faces are of the oval type. The composition of the forms is ordained and schematic. But the naturalistic movement of some of the forms compensates for the otherwise affectation of the ordained gestures and postures.

According to a stray information recorded in the register of the Museum, the sculpture hails from Kangra in the Himachal Pradesh. The information is not authenticated by any supporting evidence. While the claim of the register noting cannot be altogether ruled out, it has to be noted that the style, by and large, conforms to that of Central Indian sculptures of the 10th and 11th centuries. The sculptures of the Himachal Pradesh, particularly those from Bajaura (Kulu) have a conspicuous slender and elongated form. The present sculpture is not far removed from that stylistic stamp. The Central Indian resemblance may be due to the Pratihara influence on the politics and culture of the Panjab hills over some years.

E. 3 132 (Serial No.)

LADY WITH A MONKEY

Ht. 78 cms.

Either from Morni-ka Tal or from Pinjore (Haryana) c. 12th cent. A.D. [Fig. 51].

An interesting sculpture showing a female form in the stance of a movement in front of a flame-motif. The head and the hands of the figure are all now missing. But from what remains, it appears that the figure had something between the left hand and the hip. The other figure represented in the sculpture is that of a monkey who is shown seated in a small niche adjacent to a pilaster. The monkey looks upwards at the female figure with rapt attention.

The relation between the female figure and that of the monkey cannot be established without proper corroborative evidence. The female figure being in the stance of a movement in front of the fire, one is tempted to read into the sculpture the depiction of the theme of Parvati's penance (*tapasya*) in front of the fire (*panchagni*) as given in the accounts of the *Puranas* and of the *Kumarasambhavam* of Kalidasa. But the accounts refer to Parvati's standing motionless in front of the fire and, moreover, the figure of the monkey has no relevance to the concerned theme. The partial nudity of the female figure also goes against the concept of the iconography of Parvati, particularly when she has to be shown with ascetic restraint. Thus the identification of the theme remains unresolved.

In this connection one can refer to another sculpture showing a female figure almost in similar movement-pose and with a monkey climbing her body from her left side, as given in Pramod Chandra's *Catalogue of the Sculptures in the Allahabad Museum* (plate CX, fig. 334). The latter sculpture, placed by Chandra to the 12th century, hails from Jamsot in the Allahabad district of the U.P.

The motif of the lady with the monkey seems to be fairly known in Indian sculpture, particularly of the medieval period We can refer to a very interesting representation of a lady surrounded by a number of monkeys some of whom are seen climbing her body from various sides. The concerned sculpture could be seen in the south wall of the Sun temple at Konarak (see Zimmer, H. *The Art of Indian Asia*, Vol. II, fig. 367).

E. 4 3802

DANCING APSARA

Ht. 48 cms.

Probably from Agroha (Haryana) c. 12th cent. A.D. [Fig. 52].

A female figure shown in the graceful stance of a dance. The right hand of the figure is broken. The left hand exhibits a *mudra* befitting the stance of the dance. The figure is decorated with all attributes of personal ornaments and jewellery. The fully rounded face with a serene expression brings out the note of beauty and grace that the image represents. The breasts with their rounded form and the torso with its supple curves and bends express the visual language of measured exuberance that highlighted the art of the medieval period. The rhythmic placement of the feet compensates for the frontal orientation of the figure.

E. 5 3805

NAGA AND NAGINI

Ht. 19 cms.

Probably from Agroha (Haryana) c. 12th cent. A.D.

Two figures, a male and a female, flank a central pilaster of the rounded type with raised horizontal mouldings and a capital at the top. The figures stand gracefully without showing any distinctive attributes in the hands. But both the figures seem to have a snake-hood over their heads. This might be indicative of their *Naga* character. The facial types and the general plastic and stylistic features seem to be like those of the sculptures known to have hailed from Agroha.

E. 6 3806

NAGA AND NAGINI

Ht. 21 cms.

Probably from Agroha (Haryana) c. 12th cent. A.D. [Fig. 53].

It represents more or less the same theme as described above. The variations are mostly in respect of the details and also in the refinement of the stylistic features. Unlike the above-mentioned example, here the female figure stands on the viewer's right side. Moreover, the former shows the gesture of adoration with her folded hands. The snake-hood over the head of both the figures is quite elaborately shown. The facial features of the figure are sharper and more clearly defined. The plasticity of the modelling is also more chaste and elegant.

E. 7 3234

FEMALE TORSO

Ht. 17 cms.

From Central India c. 14th cent. A.D.

Although fragmentary in nature, the sculpture is an example of the lingering echo of the medieval idiom of art. From the twisted form of the female torso it appears that the original figure was represented in the usual mode of the *tribhanga* (with three flexions or bends in the body). That the figure had all the usual ornaments and jewelleries is indicative of the fact that it represents a person of rank, probably of the divine order. The left arm of the figure, which is partially in tact, seems to hold a lotus of a very distinctive variety. The figure could have been of Parvati, the consort of Shiva. In that case, the so-called lotus could be the *lilakamala* (lotus of divine play) in her hand.

E. 8 3422

STANDING LADY

Ht. 53.8 cms.

Probably from Agroha (Haryana) c. 13th cent. A.D. [Fig. 54].

The sculpture represents a lady standing in *tribhanga* pose. Her hands are broken, and, therefore, the attributes cannot be ascertained. But it seems that her right hand was raised upwards. Interestingly, there is another tiny figure of a human being seen seated to the left of the lady. The former is highly damaged and its face is mutilated beyond the recognition of its character. This figure too has its right arm raised upwards. The size of this figure might tempt us to identify it as the representation of a child. In that case, the subject matter of the sculpture becomes the mother and child motif. But nothing can be said definitely in view of the damaged state of the piece.

From the orientation of the form, it appears that the sculpture concerned probably once occupied its place on a wall of a temple. Such representations on temple walls are mostly referred to as the *Surasundaris* or the divine damsels. The elaborate attributes of the ornaments and drapery of the figure are indicative of the importance of the status of the figure. There was a lotiform halo behind its head as is known from the fragmentary traces of the same. The stance of the figure, the facial type, and the overall plastic treatment register the characteristics of the idiom of medieval Indian sculpture of that phase of its experimentation when the repetition of the cliche seized the scene.

E. 9 38

TWO FIGURES

Ht. 46 cms.

Probably from Himachal Pradesh c. 16th cent. A.D.

On the rough surface of a stone slab two figures are carved in alto-relievo. Both the figures seem to be of females, and they are carved only upto their waist. One of the figures is taller than the other. But they are both clad similarly with the covering of the body with a wrapper and the head with the same wrapper in the form of a veil. It is not possible to ascertain the exact theme of the sculpture. Possibly it pertains to a secular theme. The execution is surprisingly abstract, and has an archaic simplicity.

E. 10 3416

MITHUNA AND OTHER SCENES

Ht. 83.5 cms.

Possibly from Murti temple c. 8th cent. A.D.

The stone sculpture concerned probably once decorated the door-jamb or door-post of a temple. What remains now shows two panels disposed one above the other in the vertical direction. The upper panel shows a couple engaged in a dalliance. The female figure is in the front. It stands crosslegged with an emphatic twist of the body and with the look directed towards the male counterpart standing at the rear. The latter touches the chin of the female figure with his right hand and looks lovingly on the face of the lady-love.

In the lower panel, there stands a female figure all by herself. She stands in a graceful *tribhanga pose.* Her upraised right hand has something in it. But the object cannot be identified. Her other hand dangles down the sides. There are some floral decorations on both sides of the figure, at the bottom level.

The two panels seem to constitute a continuous narration of a secular theme that occurs time and again in the sculptural treasures of ancient India. The narration, in this case, might go from below upwards. The lowest panel, thus, seems to represent the lady-in-waiting for the beloved. The upper panel presumably depicts the union of the two, and their love-making. This theme of the heroine (*nayika*) waiting for and joining the hero (*nayaka*) became very popular in medieval Indian art, particularly in the art of painting.

The sculptural treament of the figures is characterised by the traits of the classical Indian idiom. But that is true only with regard to the plastic treatment. The gestures and postures of the figures betray the intrusion of the so-called 'medieval factor'. The exaggerated torsions of the body of the female figure does not go well with the classical ideal of restrain and sophistication.

E. 11 3236

BUST OF A LADY

Ht. 15 cms.

Probably from Pinjore (Haryana) c. 13th cent. A.D.

A fragmentary sculpture showing a female figure presumably of the standing form. The hands of the figure are now lost. The trace of the back slab that survives gives the impression of there being a halo round the head of the figure. The elaborate ornaments and jewelleries also indicate the importance of the figure represented. The face is rounded, but the workmanship is crude and summary. The eyes are not fully carved giving the impression that the sculpture is an unfinished one. However, the breasts of the figure, carved with full roundity of the form, show the liveliness of the form. The sculpture belongs to the stock of the stylistic repertories of central India of the late medieval period.

CONCORDANCE OF THE NUMBERS

Museum Register No.	*Catalogue Citation No.*
3	... E. 1
7. 38	... C. 7
8	... C. 23
9. 147 (02377)	... D. 11
13	... D.16
17. 52	... C. 8
37	... B. 7
38	... E. 9
41	... D. 5
47	... B. 13
49	... B. 21
43	... B. 23
50. 257	... C. 13
59. 153/16	... D. 13
59. 153/66	... D. 18
59. 153/7	... D.19
59. 153/245	... A. 12
59. 153/158	... B. 2
59. 153/125	... B. 3
59.153/160	... B. 4
59. 153/95	... C. 10
59. 153/370	... C. 11
59.153/156	... C. 12
59. 153/167(3901)	... C. 14
59. 153/151	... C. 15
59. 153/166	... C. 16

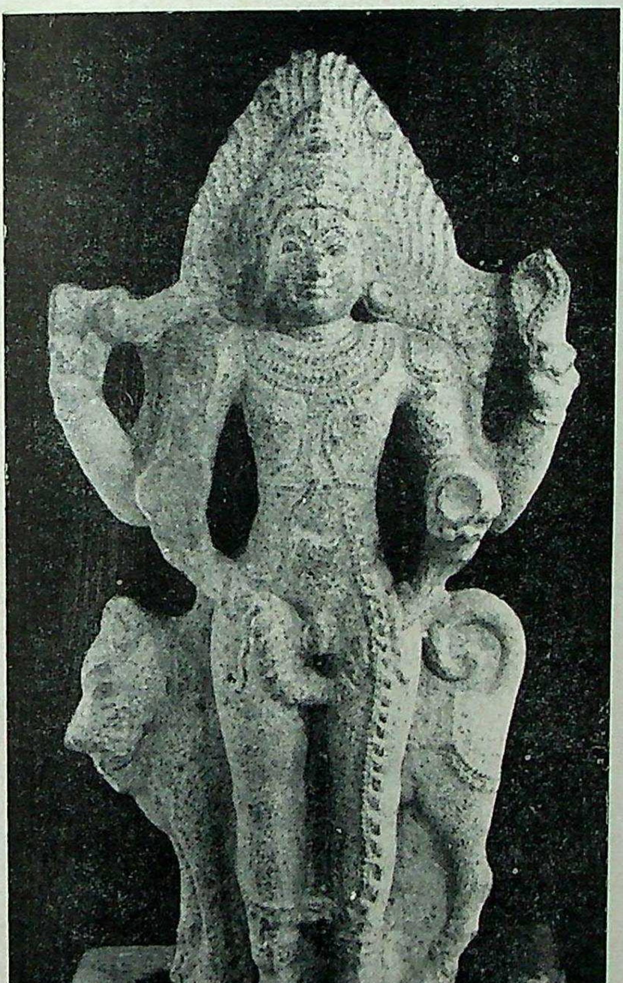
Museum Register No.	*Catalogue Citation No.*
62	D. 20
62. 878	A. 1
62. 877	A. 2
63. 658	B. 10
64. 279	B. 1
63. 1542	C. 4
69. 926	B. 5
55. 68	C. 24
56. 480	A. 17
71	A. 18
72	B. 17
81	A. 16
89	D. 15
129	B. 12
123	A. 13
131	D. 8
132	B. 16
143	C. 6
142-44	C. 2
175	C. 18
177	C. 19
183	B. 22
121 (i)	D. 6
117. 63/931	C. 9
137. 38	A. 11
138. 41	A. 10
182/02354	C. 17
3202	C. 20

Museum Register No.	*Catalogue Citation No.*
3253	... C. 5
3237	... B. 20
3293	... A. 4
3254	... A. 7
3250	... D. 9
3239	... D. 12
3257	.. D. 21
3236	... E. 11
3327	... B. 19
3323	... C. 1
3234	... E. 7
3416	... E. 10
3422	... E. 8
3423	... D. 22
3426	... E. 1
3418	... B. 18
3424	... C. 3
3417	... A. 3
2043	... B. 14
3193/12	... A. 15
R. 2135	... C. 22
H. 108	... B. 8
G. 76	... D. 1
119-60-1477	... B. 9
3685	... B. 6
3856	... D. 10
3802	... E. 4
3805	... E. 5

Museum Register No.	*Catalogue Citation No.*
3806	... E. 6
3803	... B. 15
3854	... C. 21
3857	... A. 6
3887	... A. 5
3855	... B. 11
3908	... A. 14
02817/115	... D. 17
Serial No. 37	... A. 8
Serial No. 121	... A. 9
Serial No. 122	... D. 2
Serial No. 132	... E. 3
Serial No. 116	... D. 3
No No.	... D. 4
No No.	... D. 7
No No.	... D. 14

SELECT BIBLIOGRAPHY

Banerjea, J. N.	*The Development of Hindu Iconography*, Calcutta, 1956; New Delhi, 1974.
Bhattacharyya, B.	*The Indian Buddhist Iconography*, Calcutta, 1958.
Bhattacharyya, D.C.	*Tantric Buddhist Iconographic Sources*, New Delhi, 1974.
	Studies in Buddhist Iconography, New Delhi, 1978.
	Iconology of Composite Image, New Delhi, 1980.
Bhattasali, N.K.	*Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929.
Chandra. P.	*Stone Sculptures in the Allahabad Museum*, Poona, 1970.
Joshi, N.P.	*Catalogue of the Brahmanical Sculptures in the State Museum, Lucknow*, Lucknow, 1972.
Kramrisch, S.	*The Art of India*, London, 1973.
Majumdar, R.C. (Ed.)	*The Struggle For Empire*, Bombay, 1957.
Pereira, J.	*Monolithic Jinas : The Iconography of the Jain Temples of Ellora, Delhi*, 1977.
Rao, T.A.G.	*Elements of Hindu Iconography*, 2 vols., Madras, 1914-15.
Saraswati, S.K.	*Survey of Indian Sculpture*, Calcutta, 1958; New Delhi, 1975.
Shah, U.P.	*Studies in Jaina Art*, Banaras, 1955.
Zimmer, H.	*The Art of Indian Asia, 2 vols*, New York, 1955.



Cat. A.2

Fig. 1

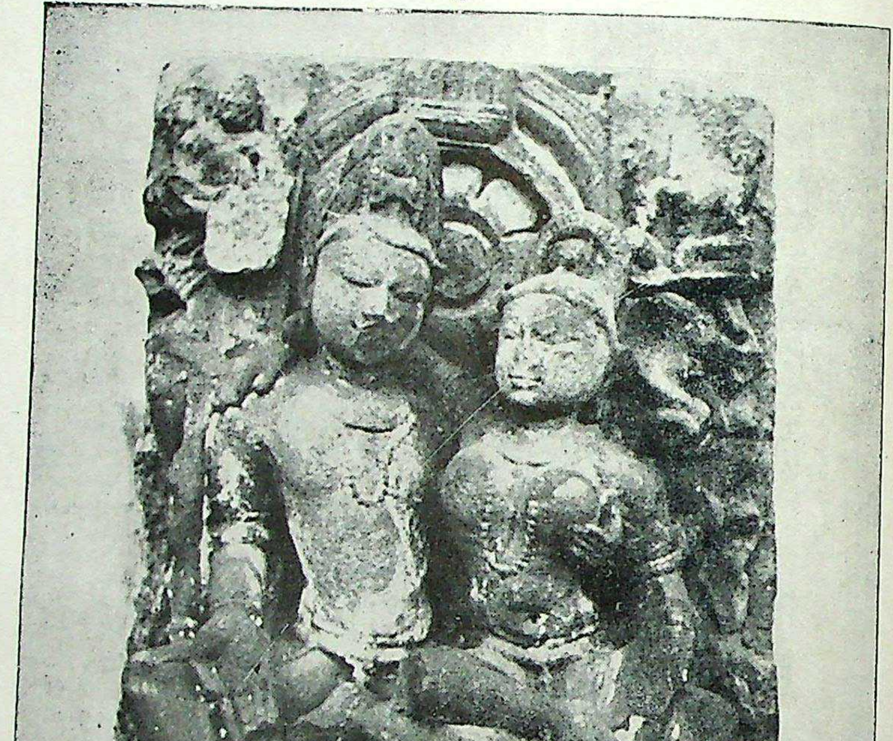


Fig. 2

Cat. A.3

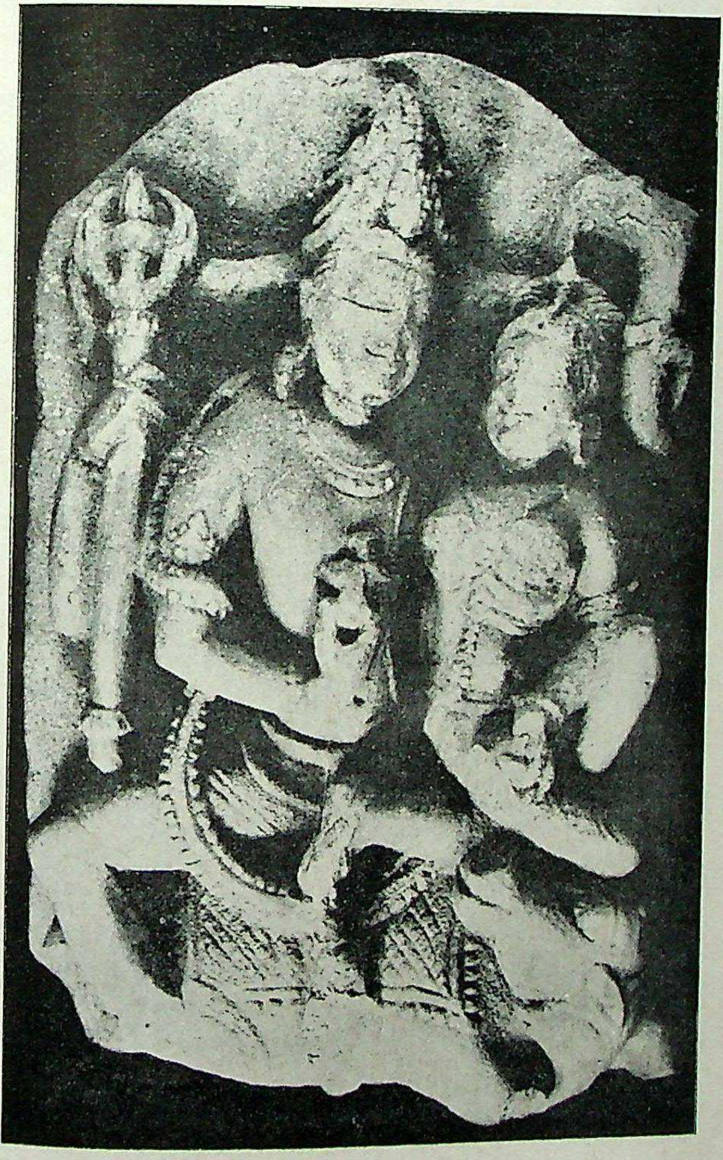


Fig. 3

Cat. A.5

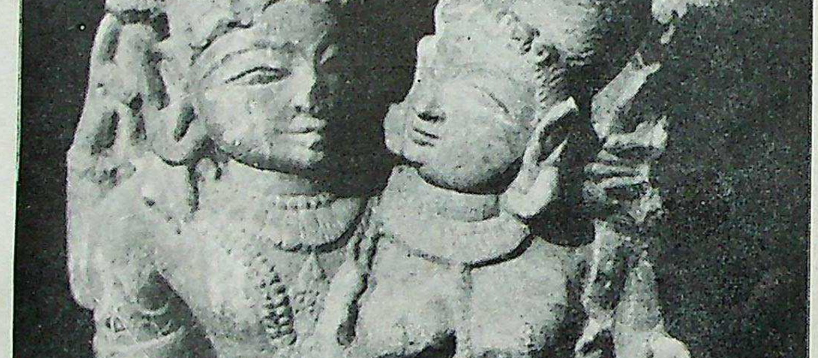
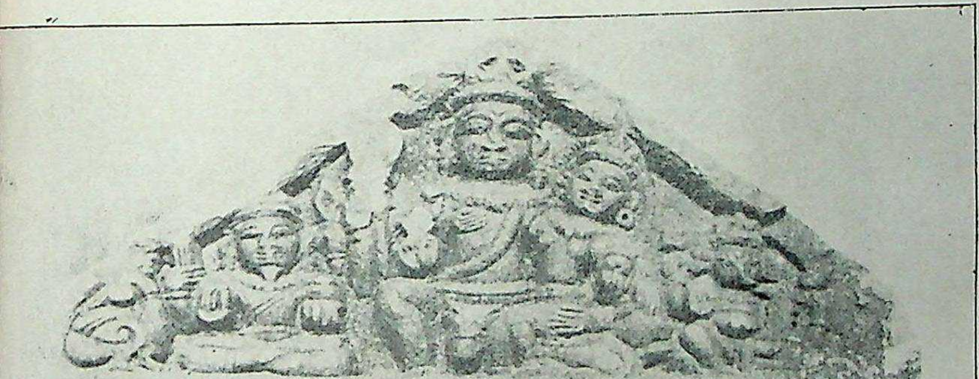


Fig. 4

Cat. A.6



Cat. A.7

g. 5

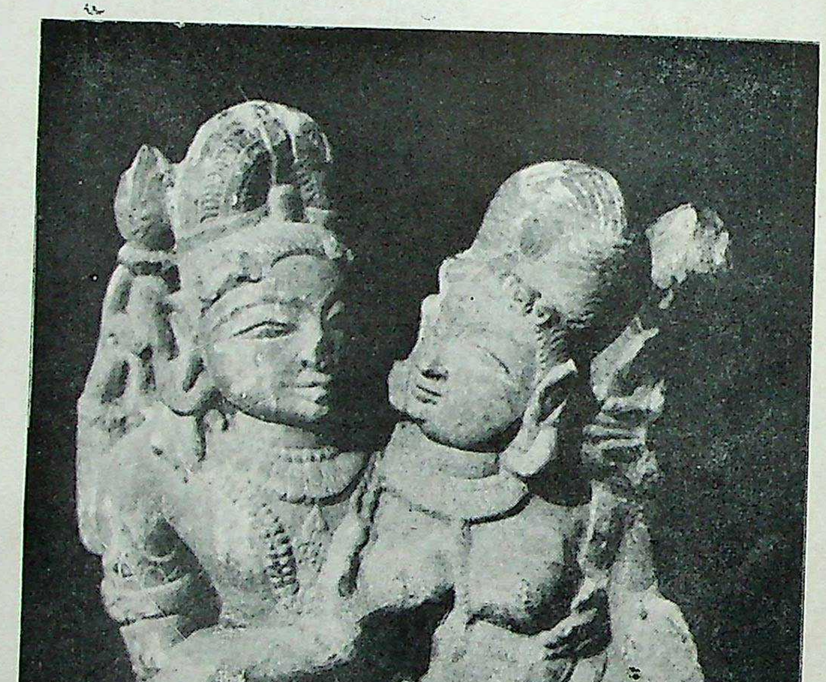


Fig. 4

Cat. A.6

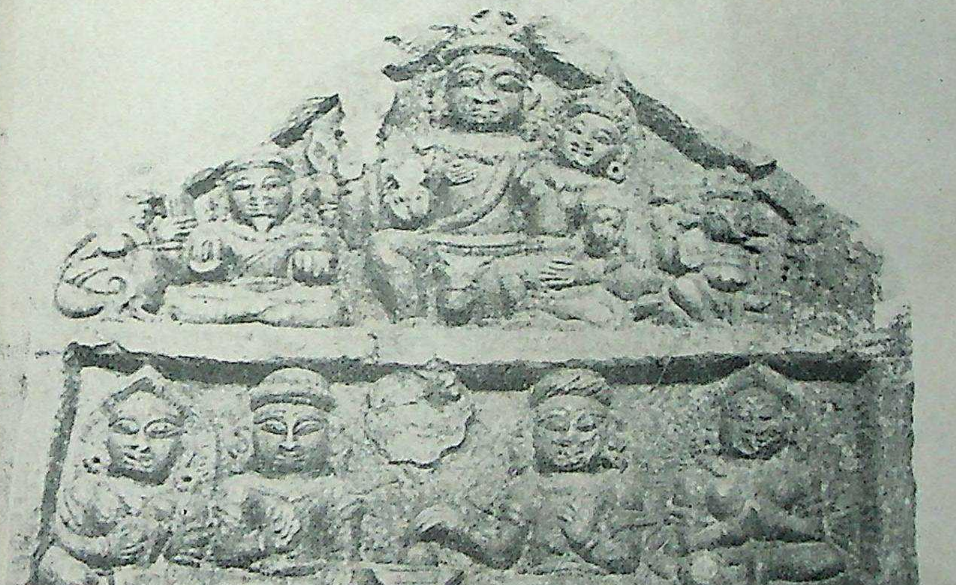


Fig. 5

Cat. A.7

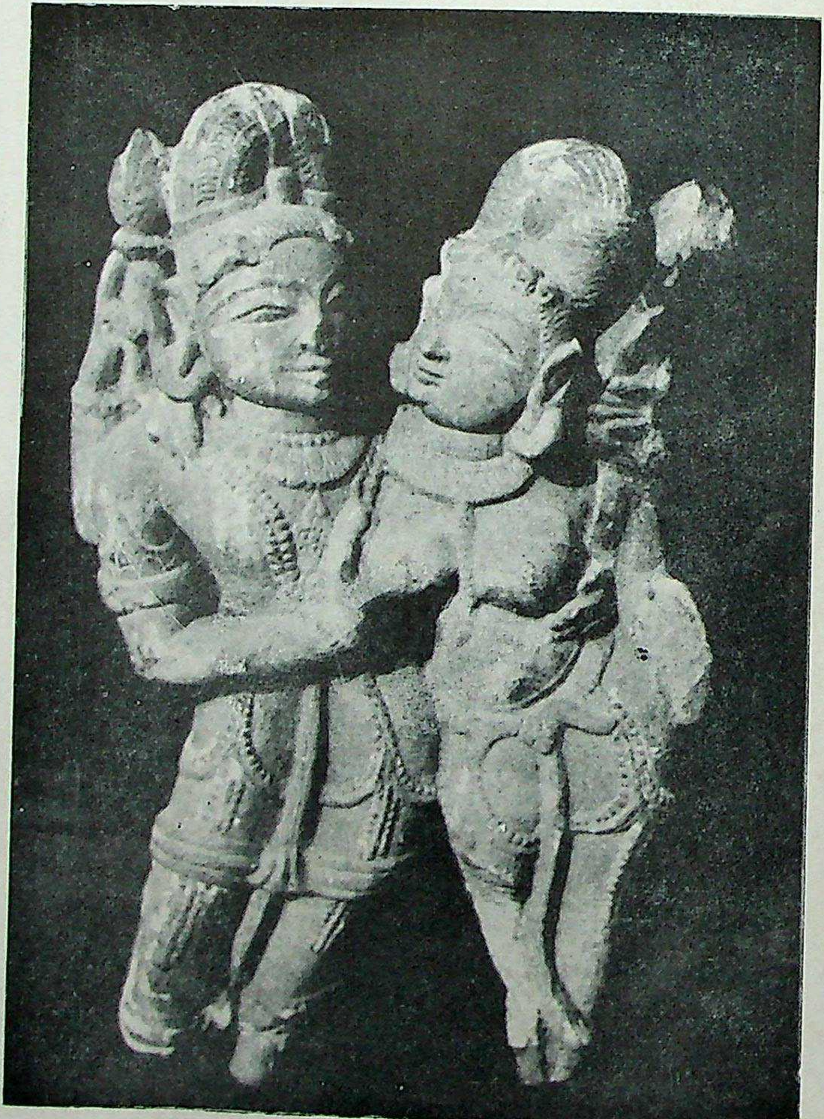


Fig. 4

Cat. A.6

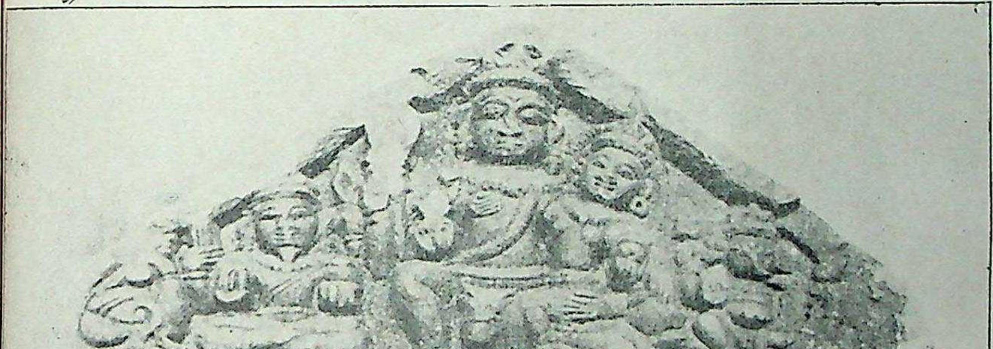


Fig. 5

Cat. A.7

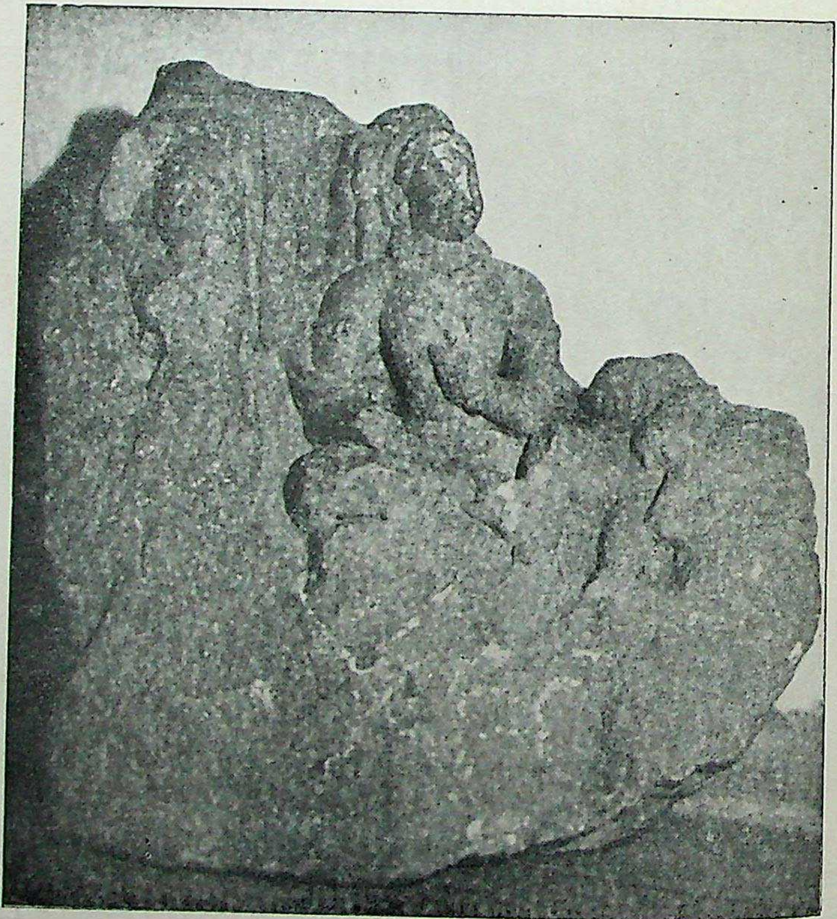
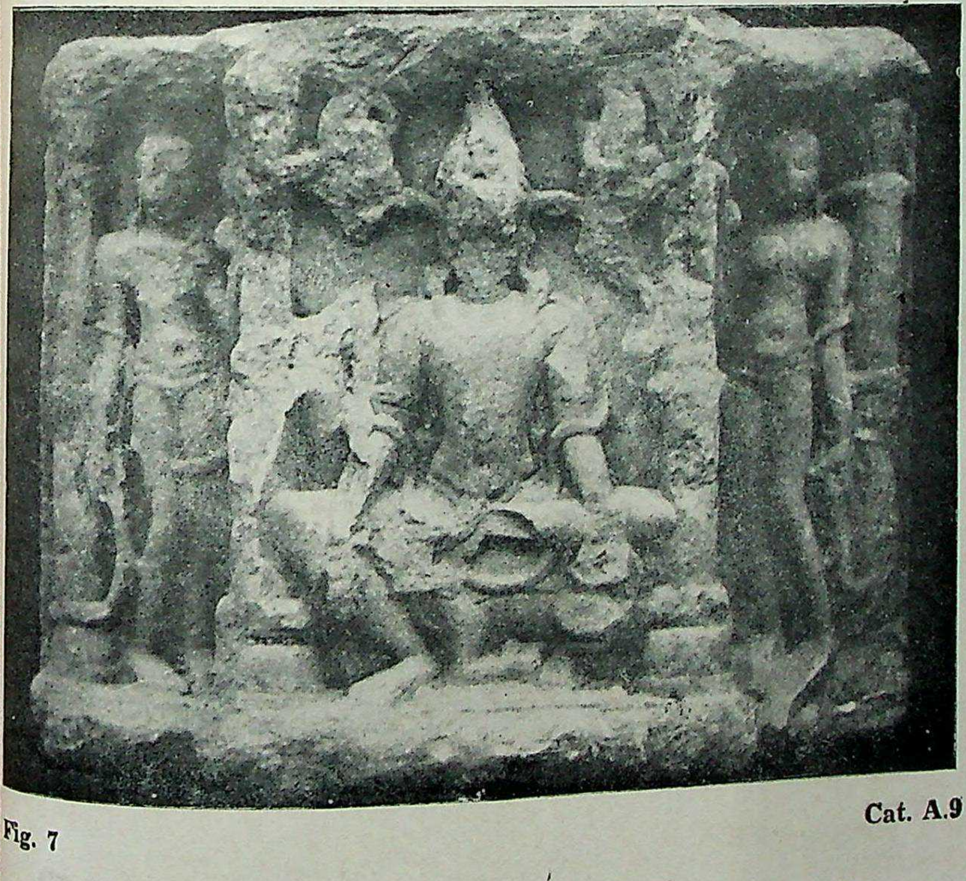


Fig. 6 Cat. A.8



Cat. A.9

Fig. 7

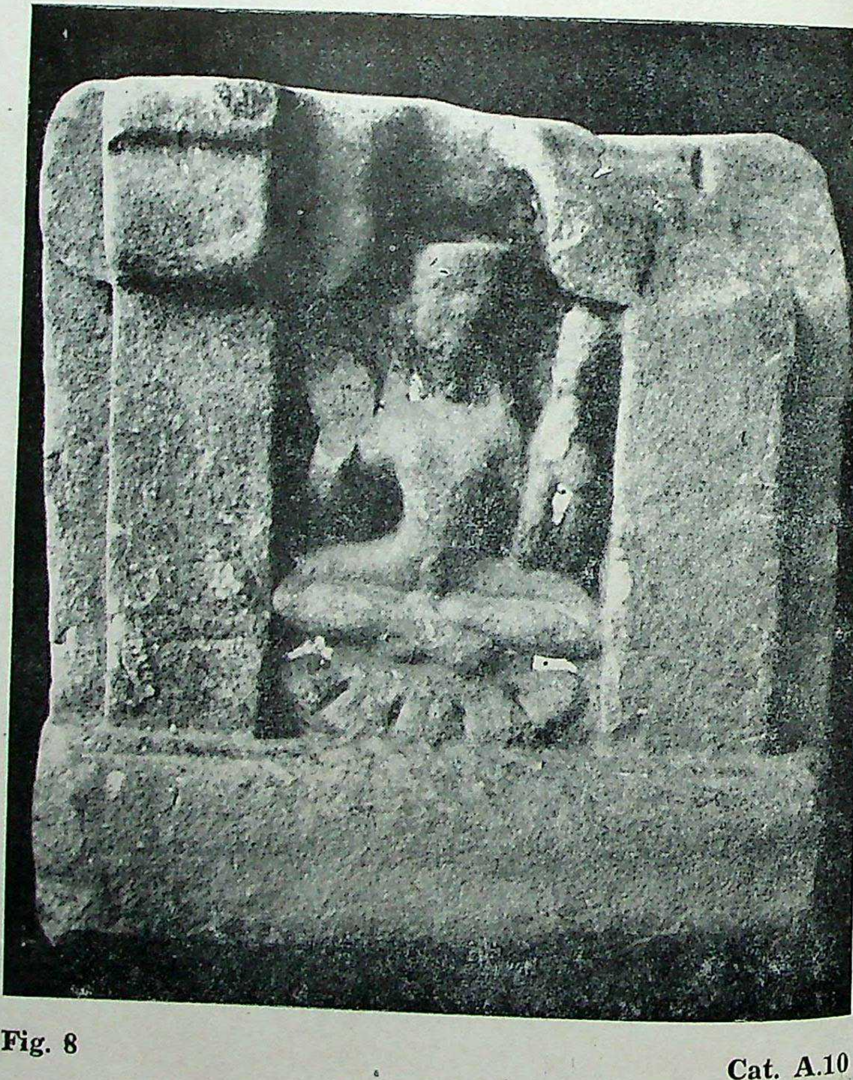
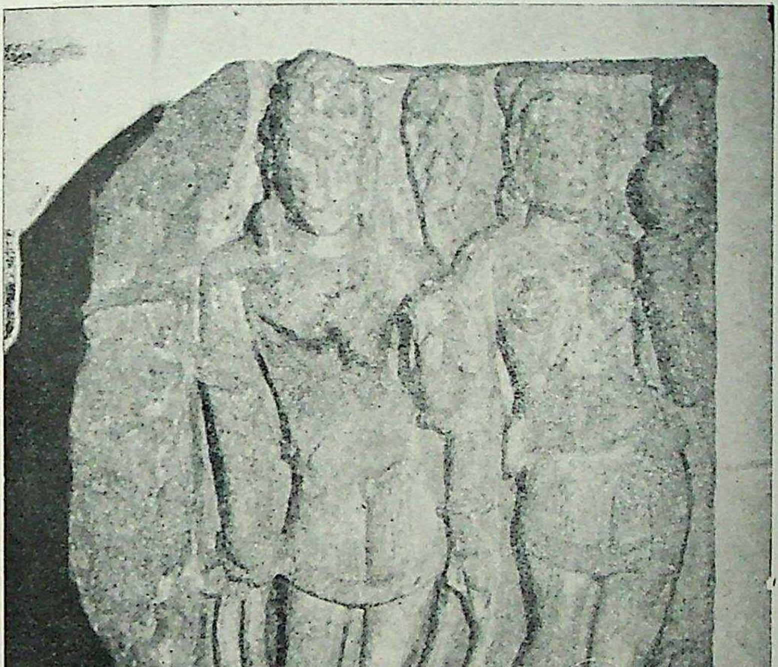


Fig. 8

Cat. A.10



Cat. A.16

Fig. 9

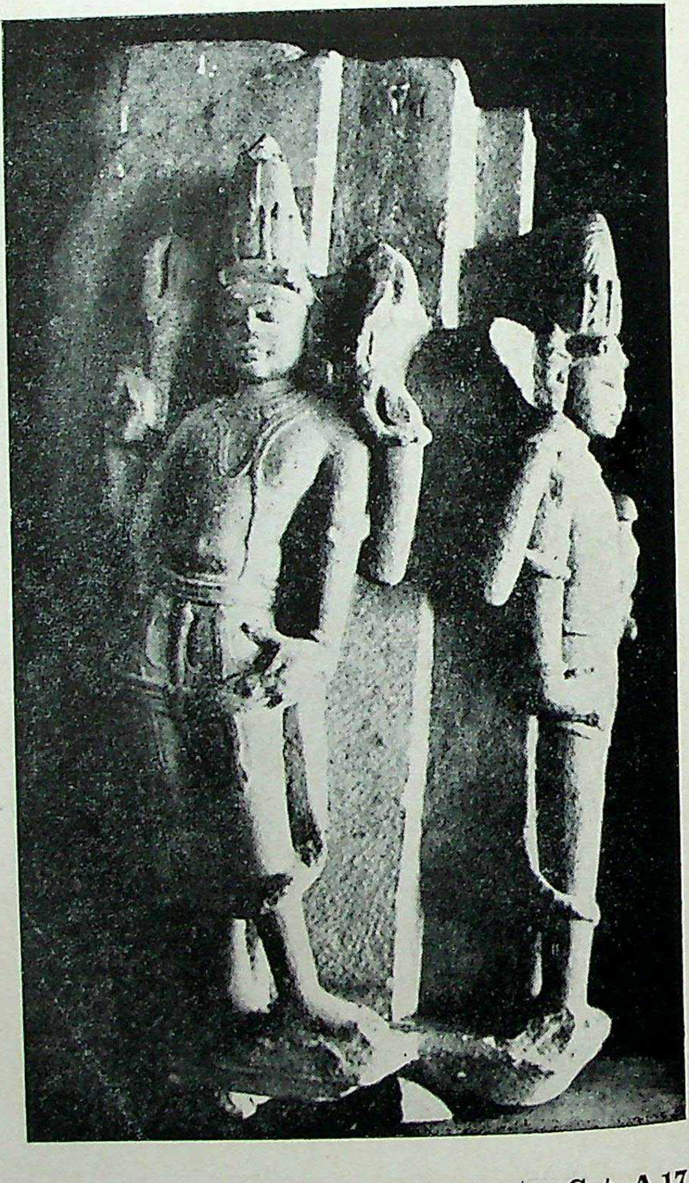
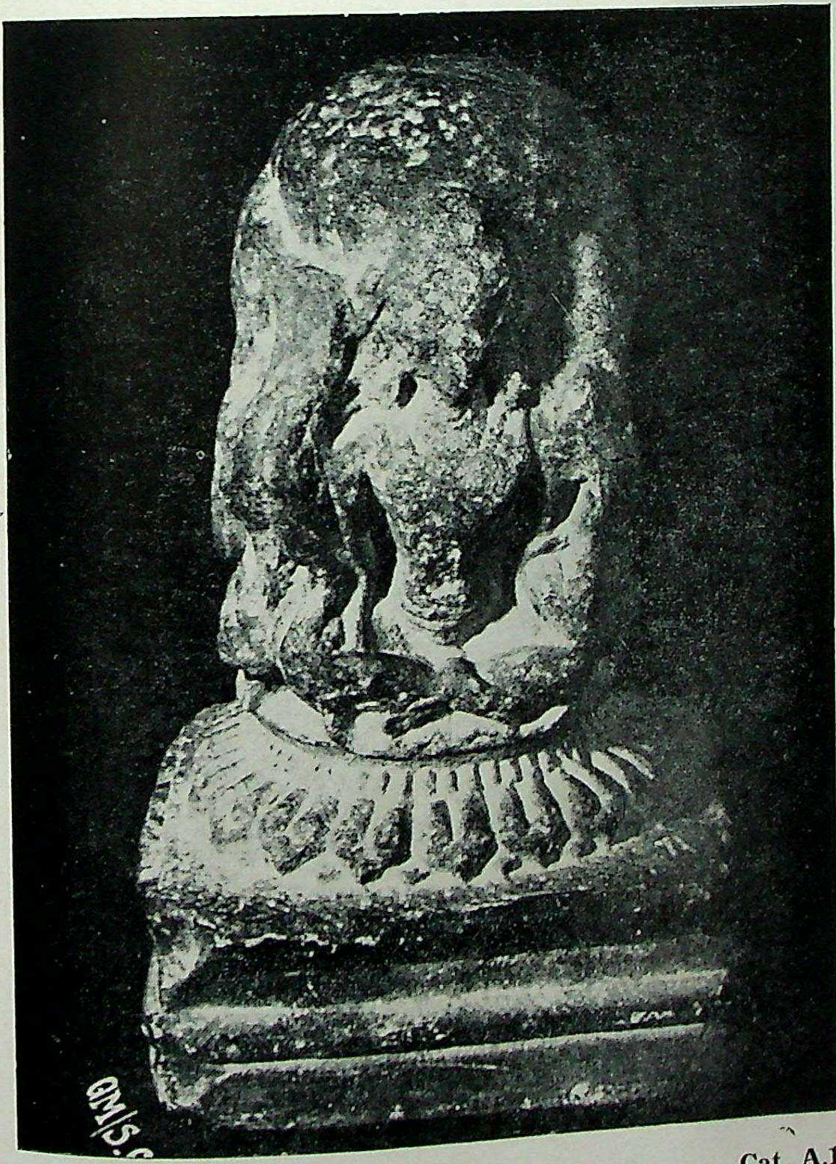


Fig. 10 Cat. A.17



Cat. A.18

Fig. 11

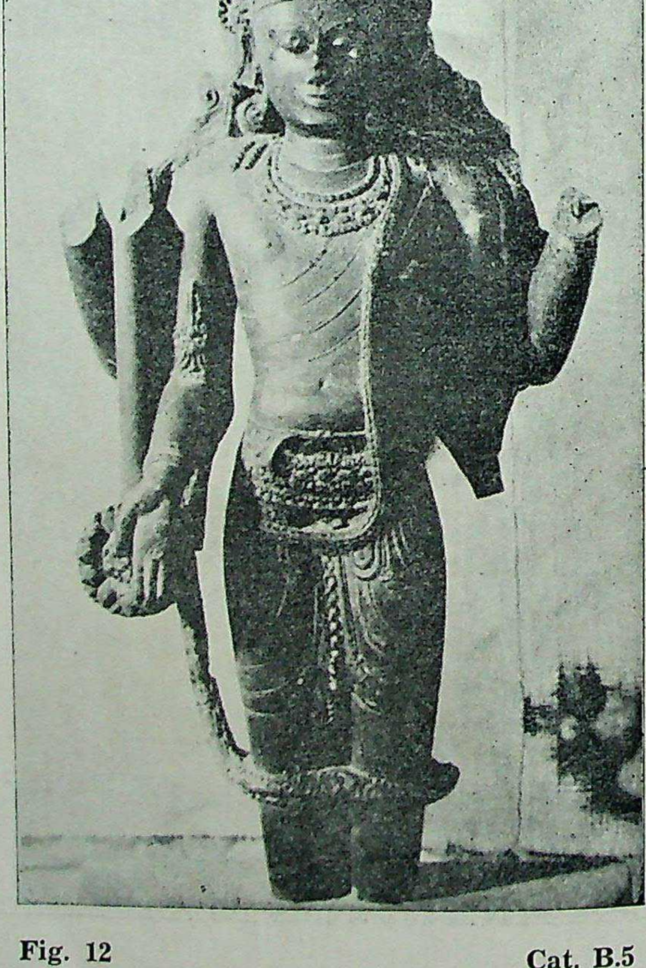
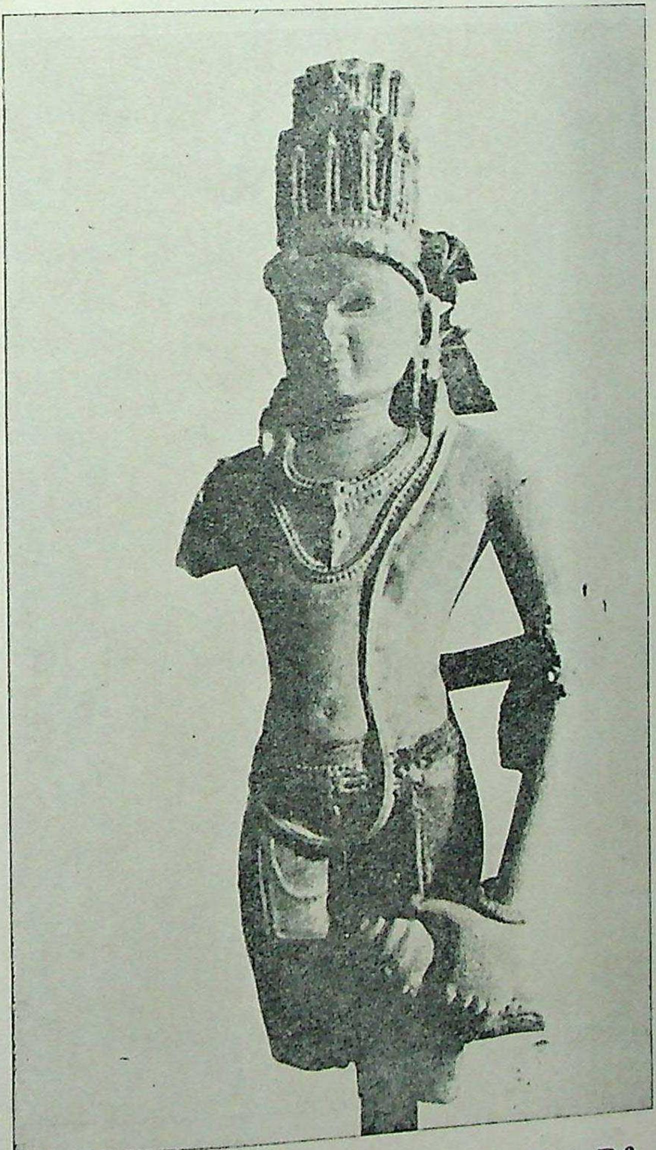


Fig. 12 **Cat. B.5**



Cat. B.6

Fig. 13

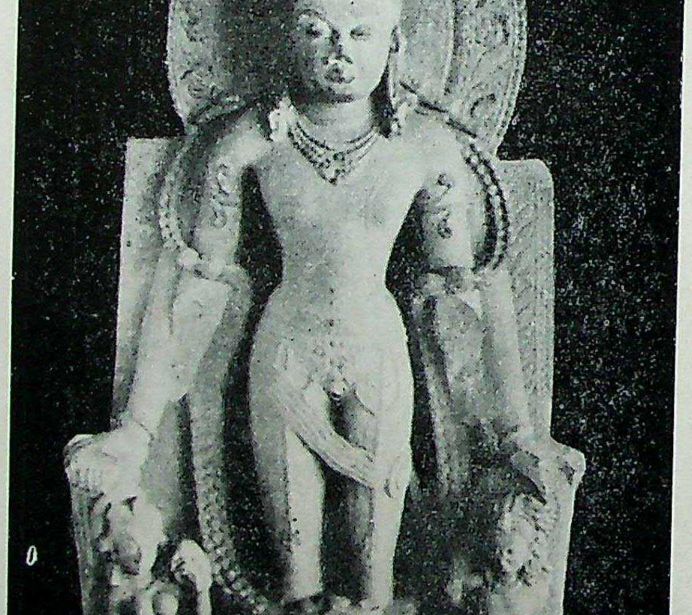
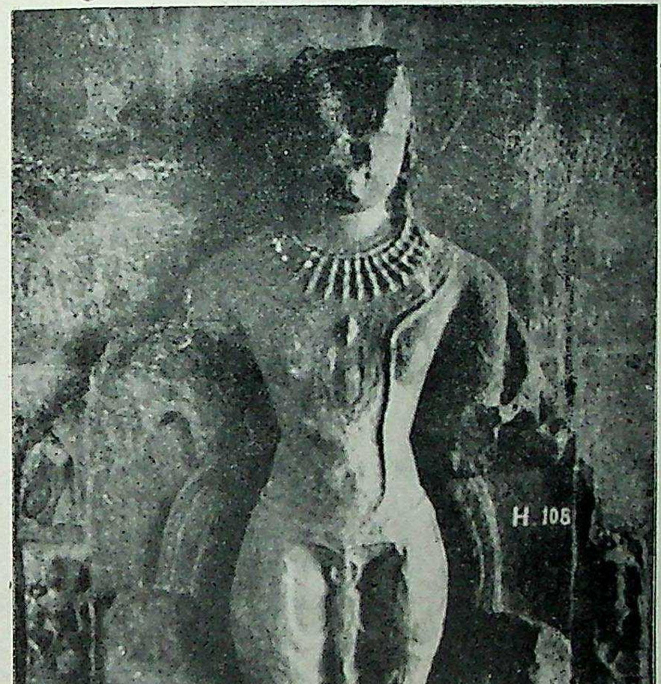


Fig. 14

Cat. B.7



Cat. B.8

Fig. 15

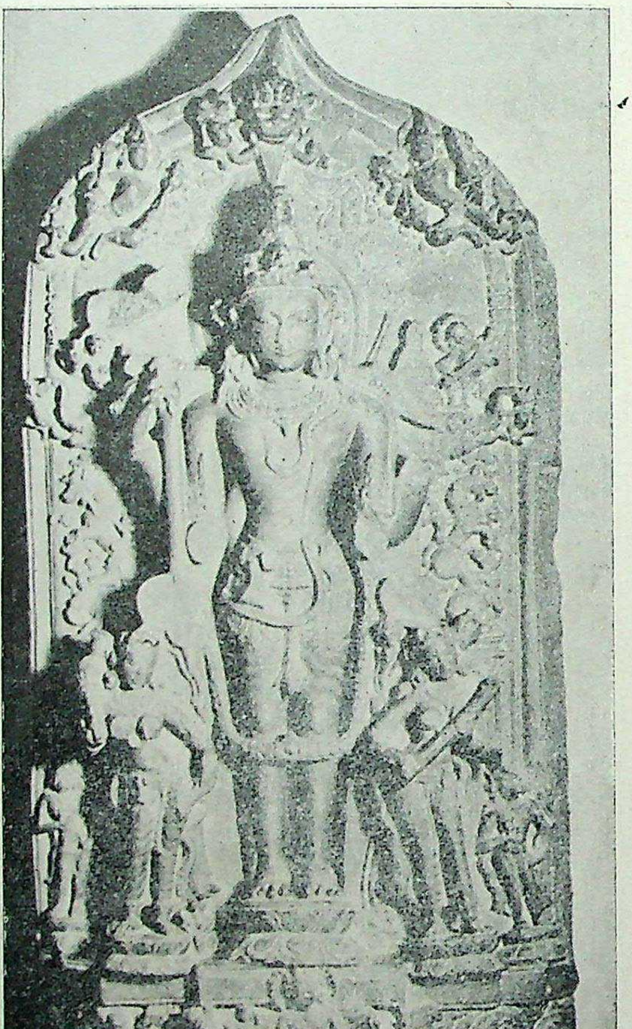
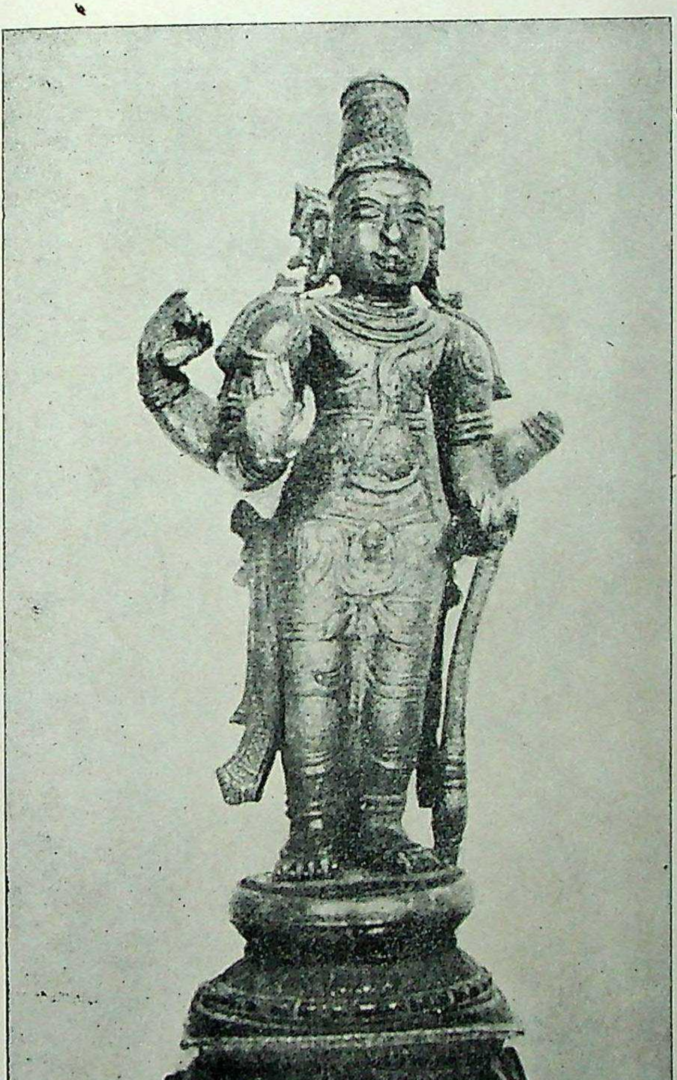


Fig. 16 **Cat. B.9**



Cat. B.11

Fig. 17

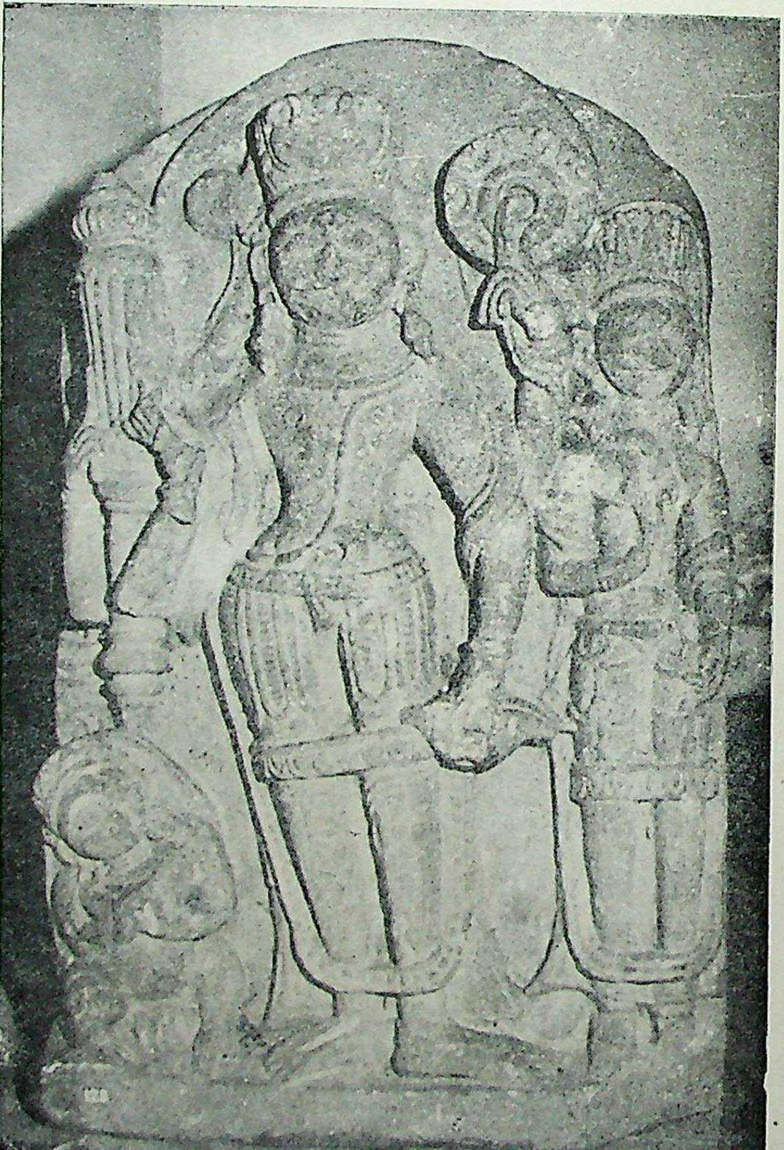
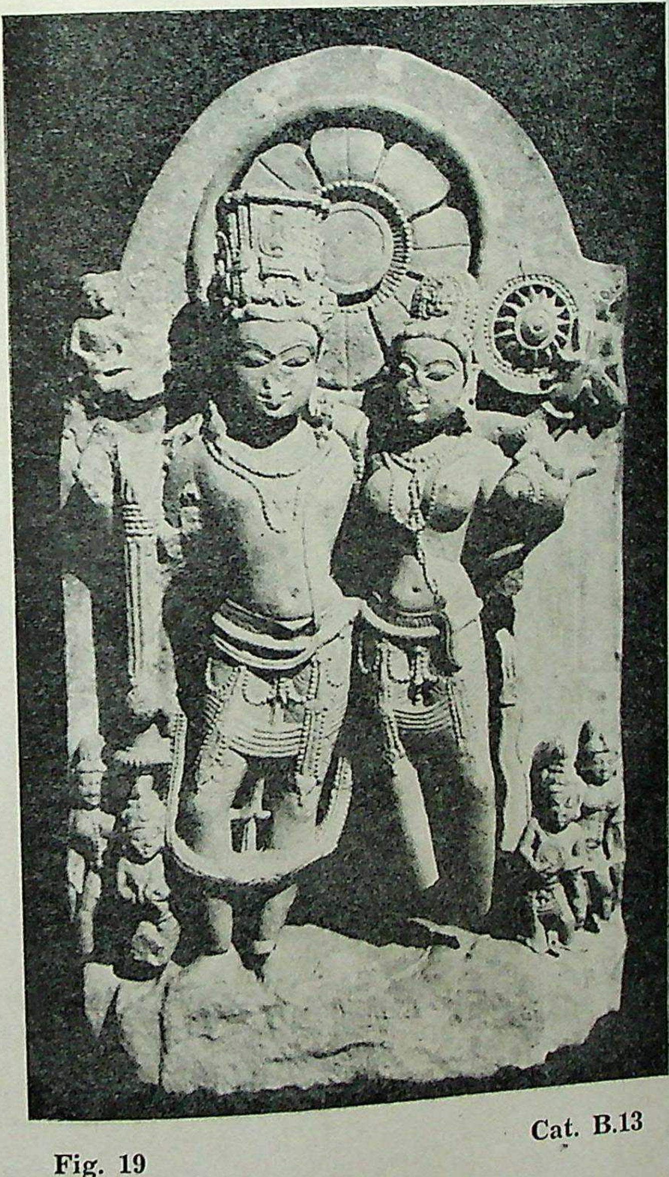


Fig. 18

Cat. B.12



Cat. B.13

Fig. 19

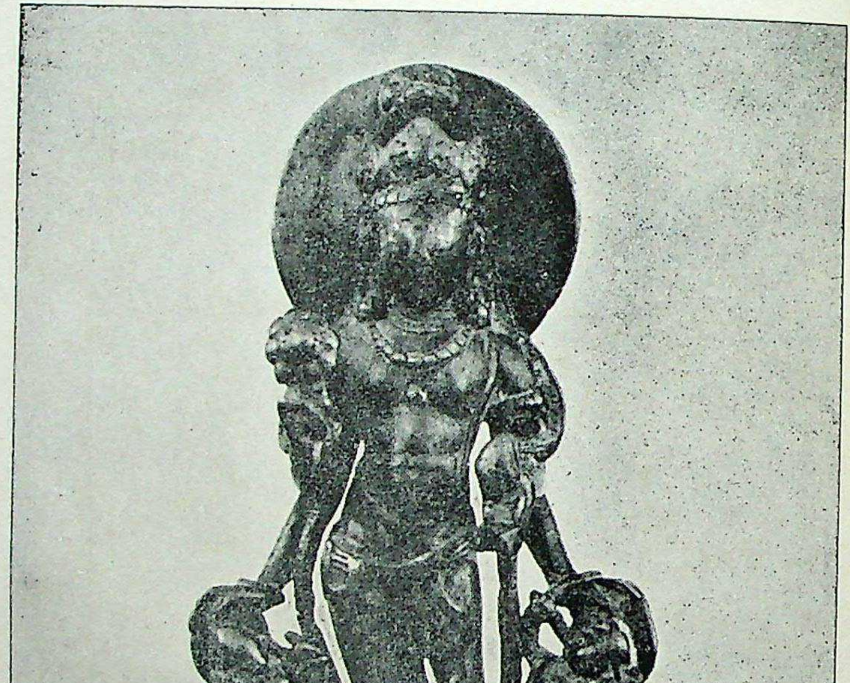
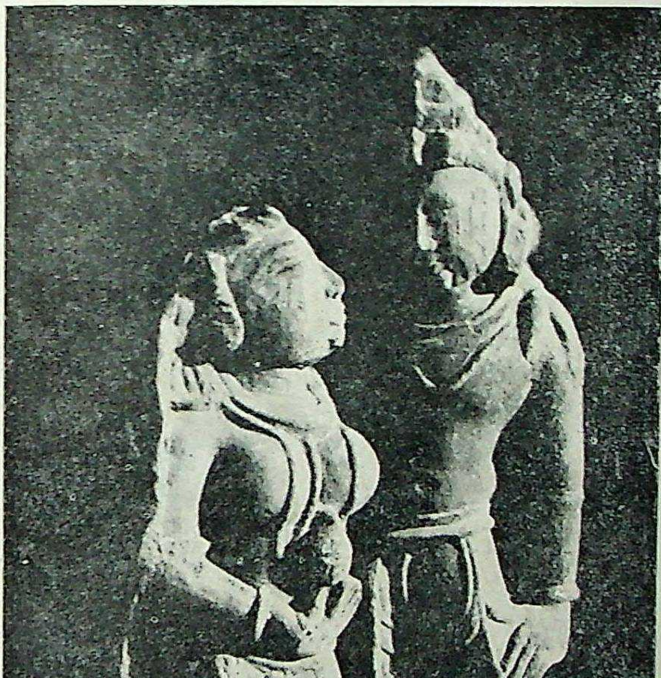


Fig. 20

Cat. B.14



Cat. B.15

Fig. 21

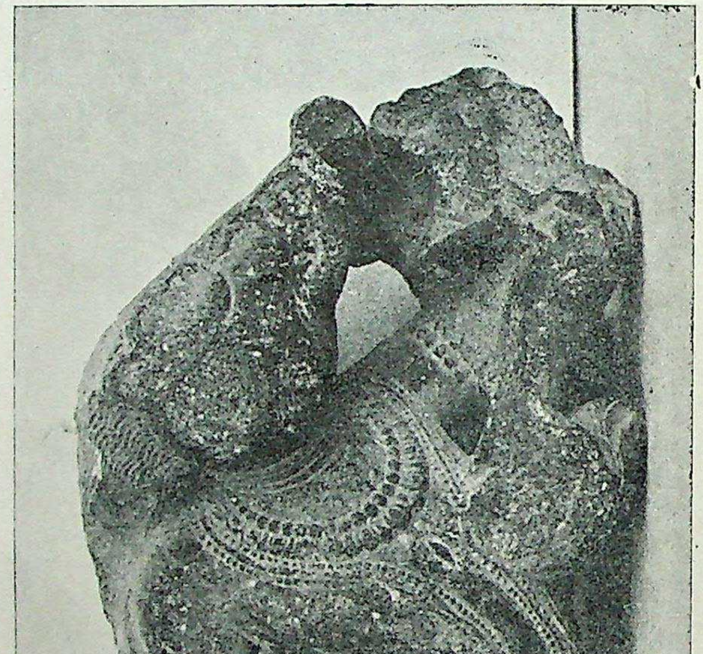
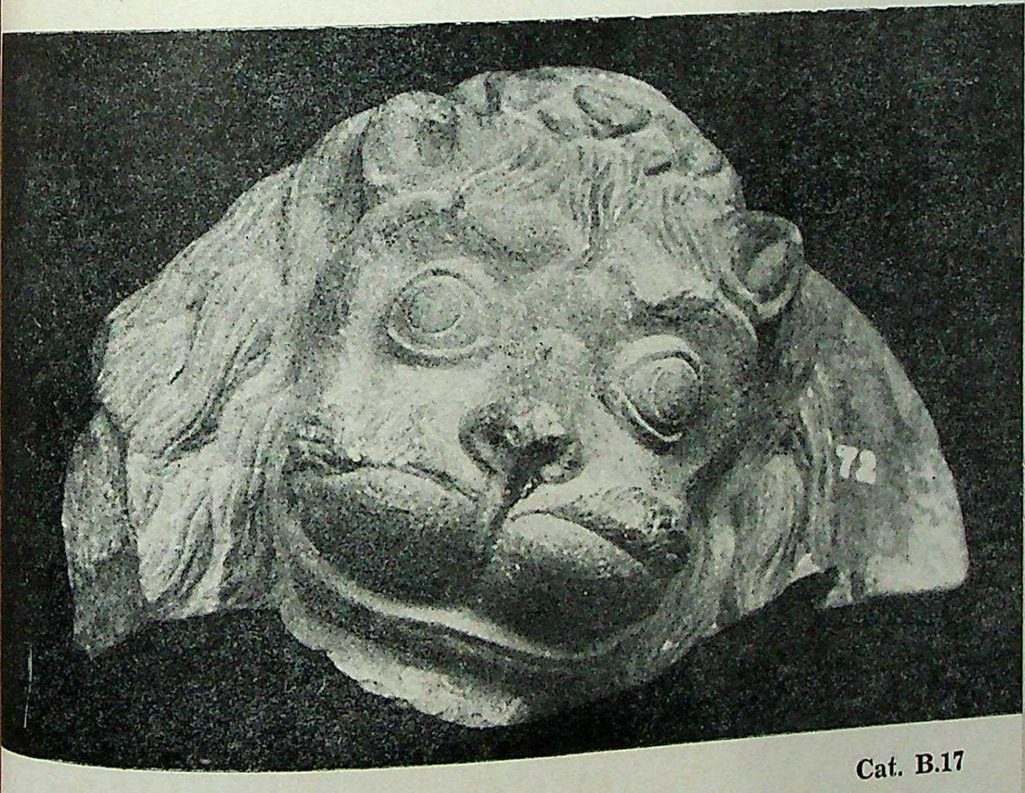


Fig. 22 **Cat. B.16**



Cat. B.17

Fig. 23

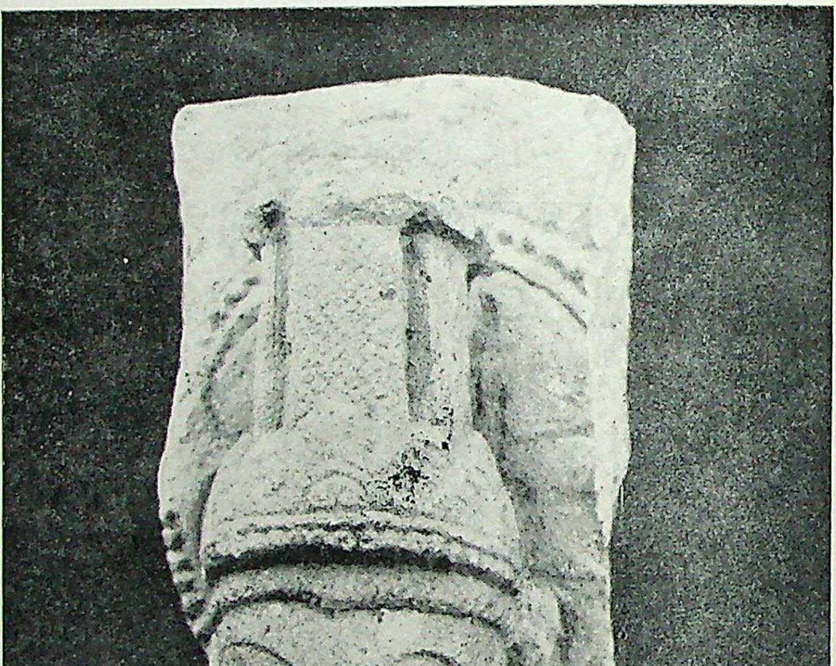


Fig. 24

Cat. B.20

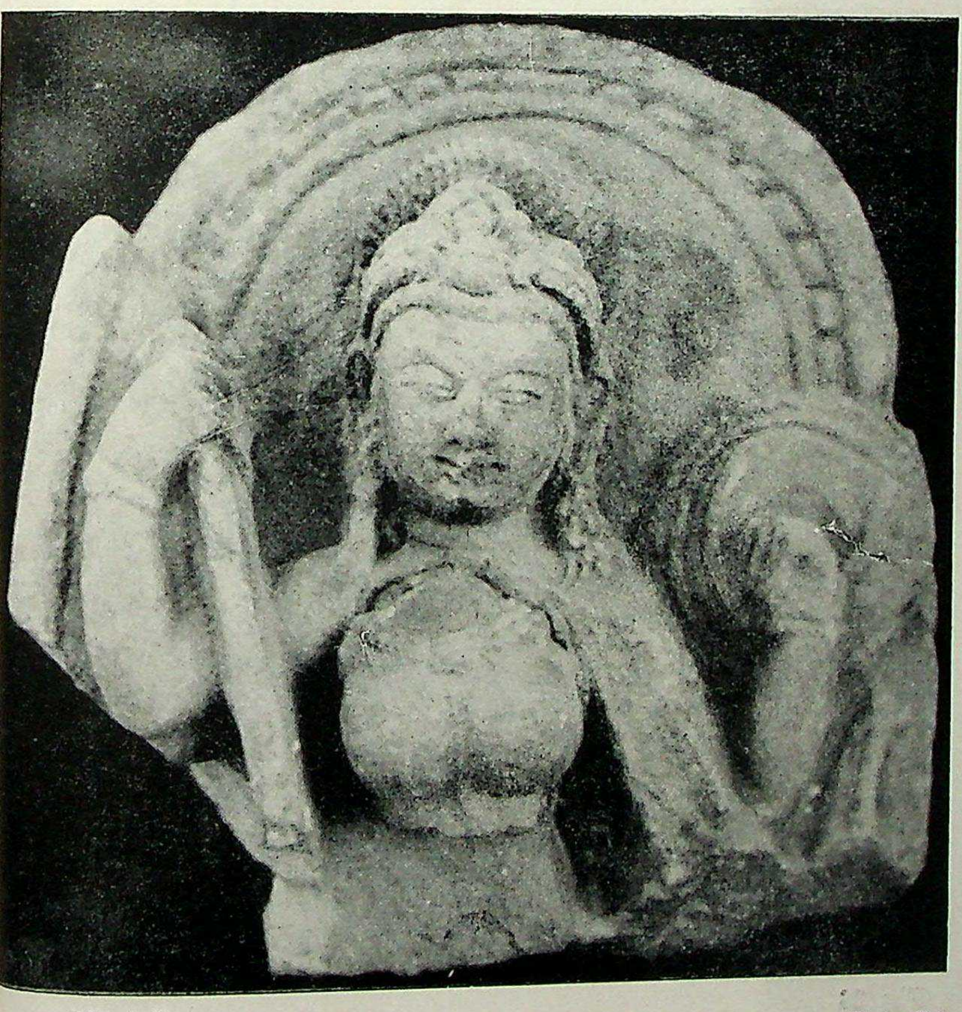


Fig. 25

Cat. C.1

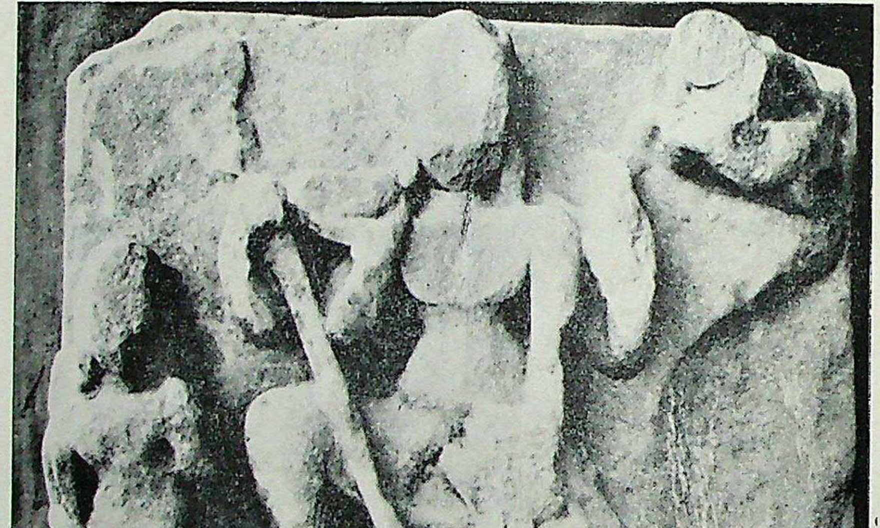


Fig. 26

Cat. C.2

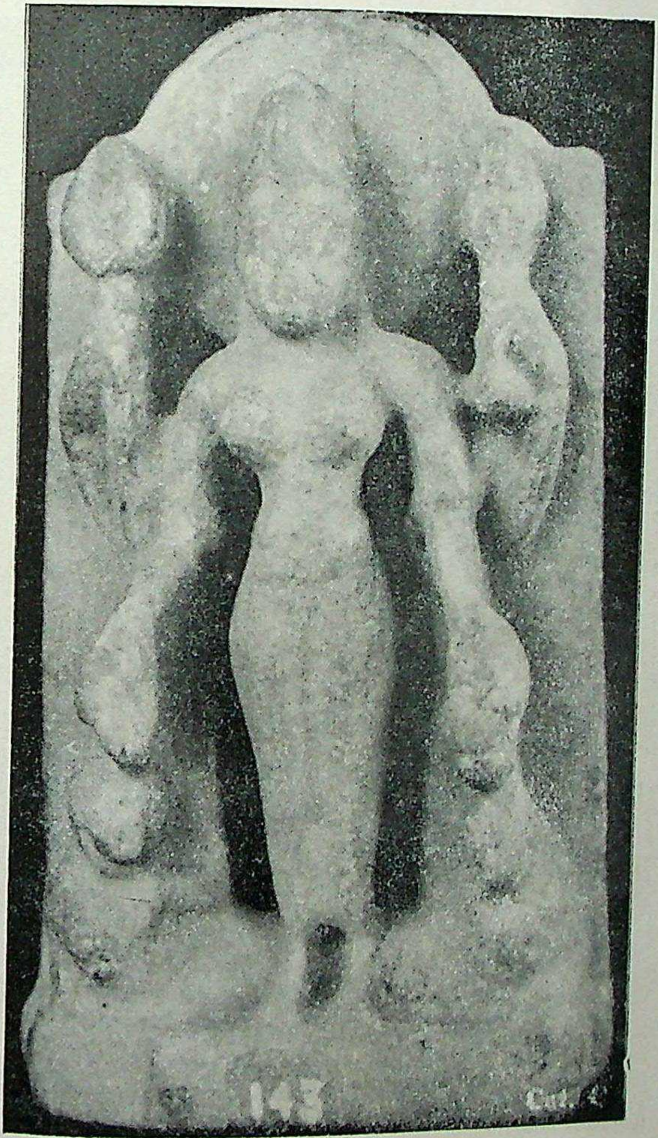


Fig. 27

Cat. C.6

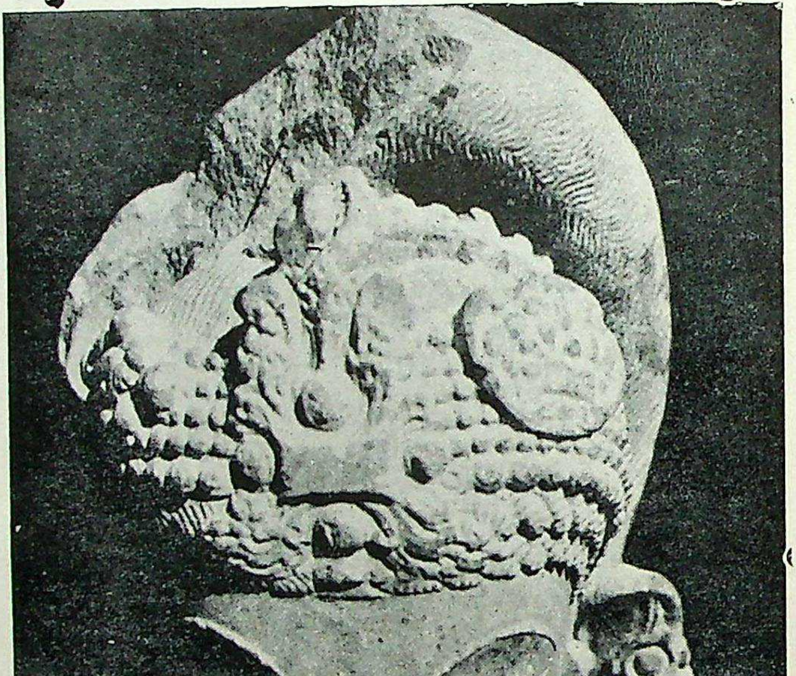
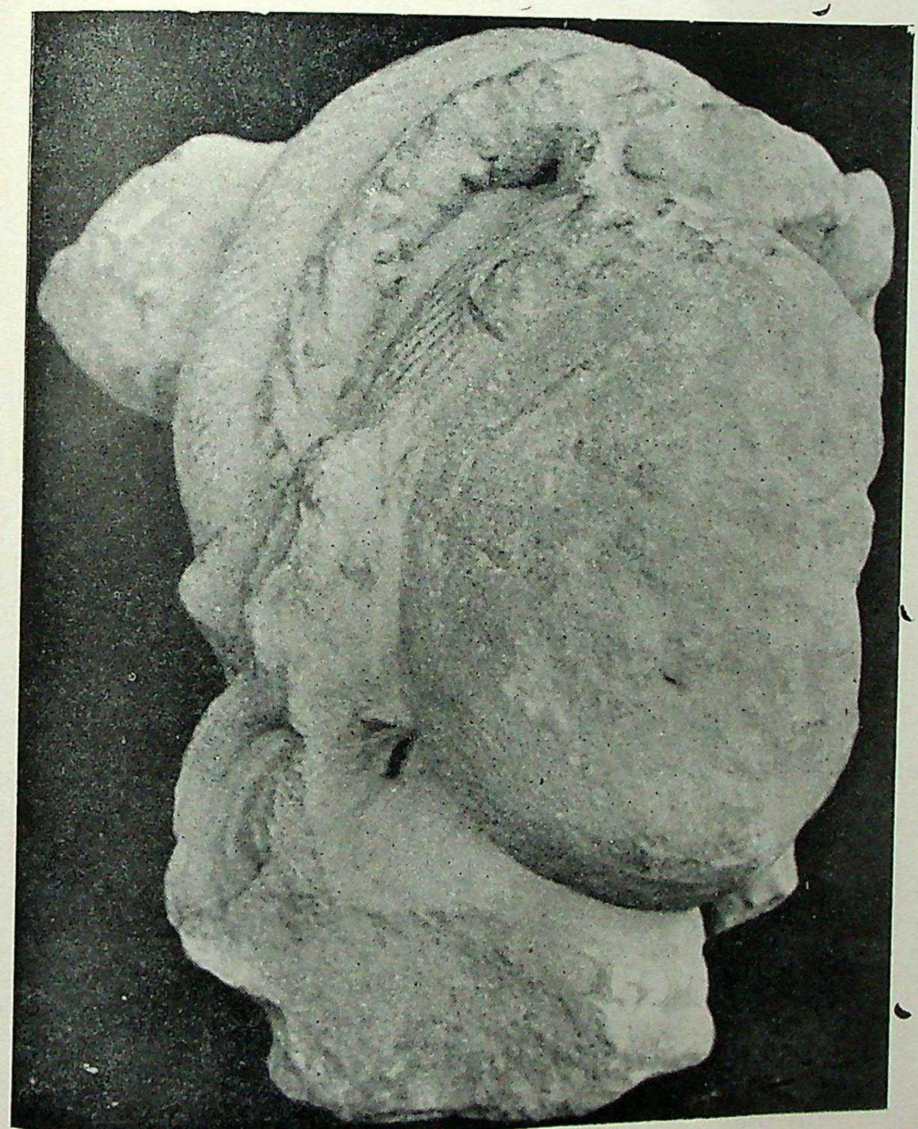


Fig. 28

Cat. C.7



Cat. C.8

Fig. 29

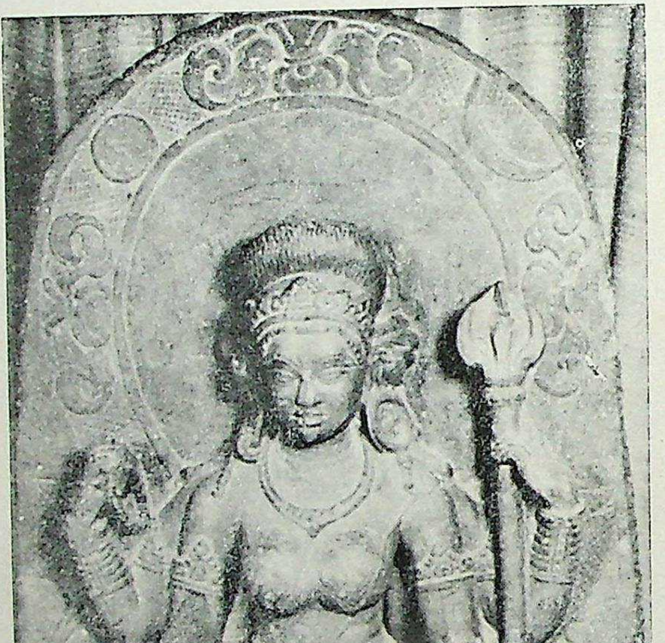


Fig. 30 **Cat. C.9**

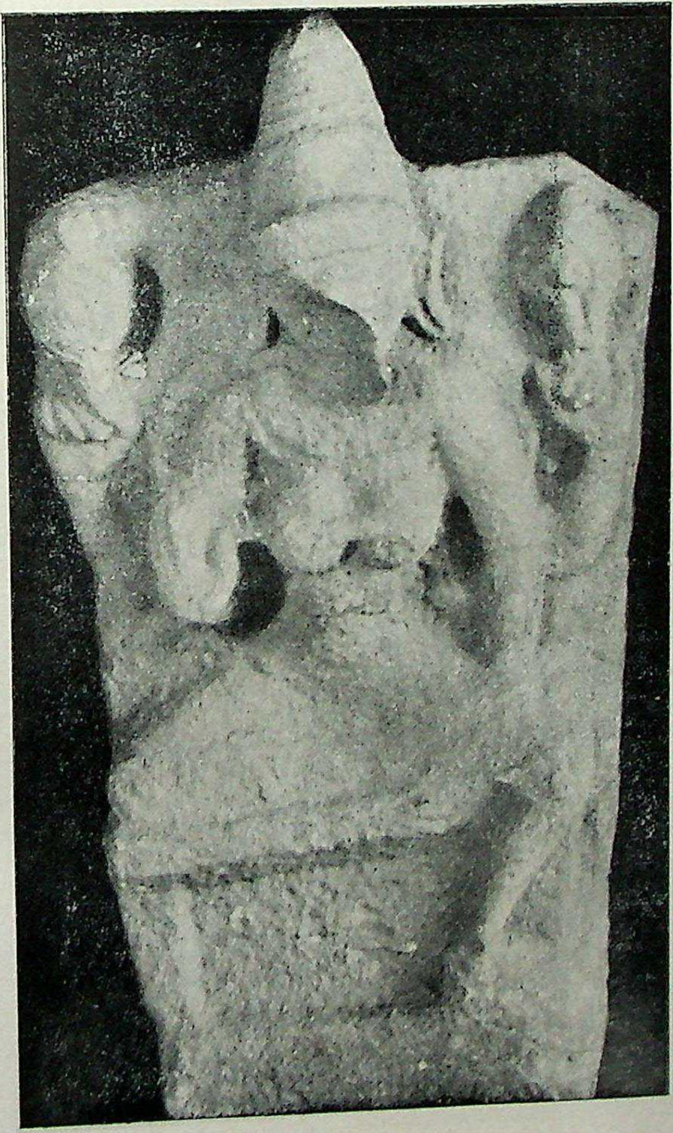


Fig. 21

Cat. C.10

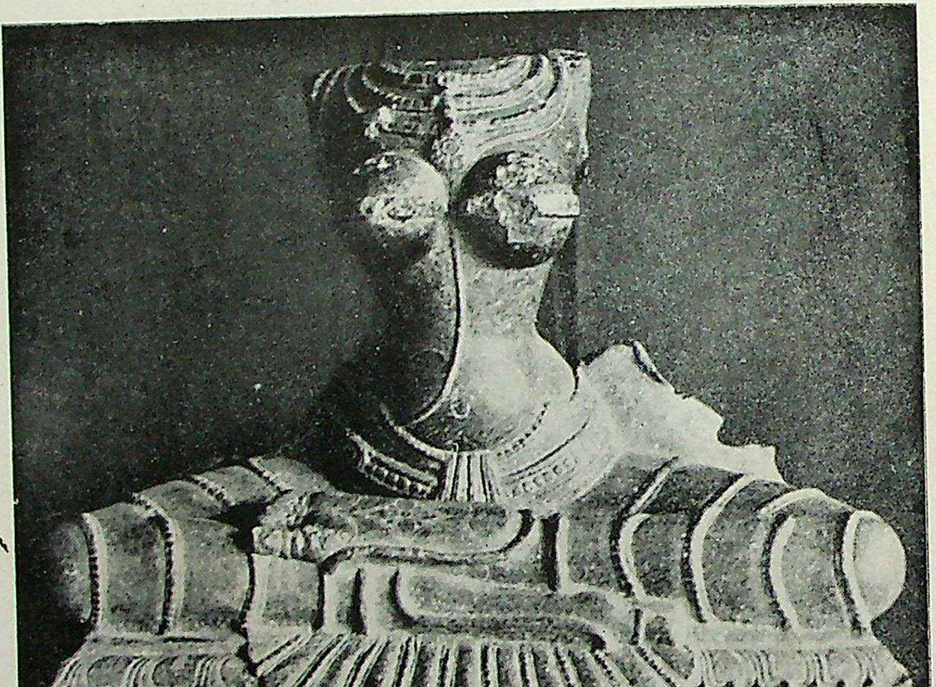


Fig. 32 [illegible] **Cat. C.11**

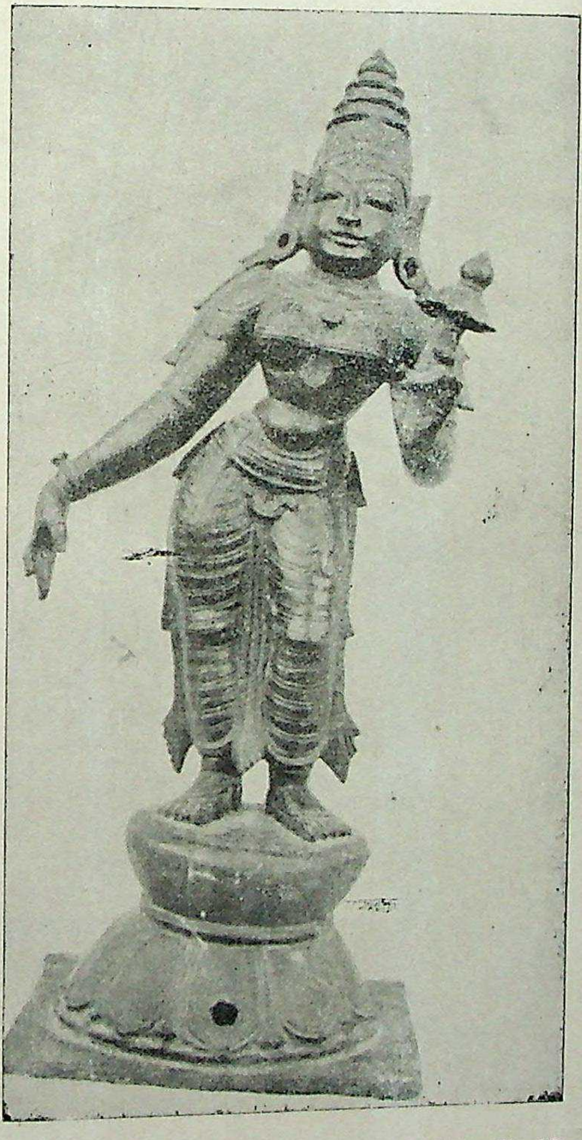


Fig. 33 **Cat. C. 19**

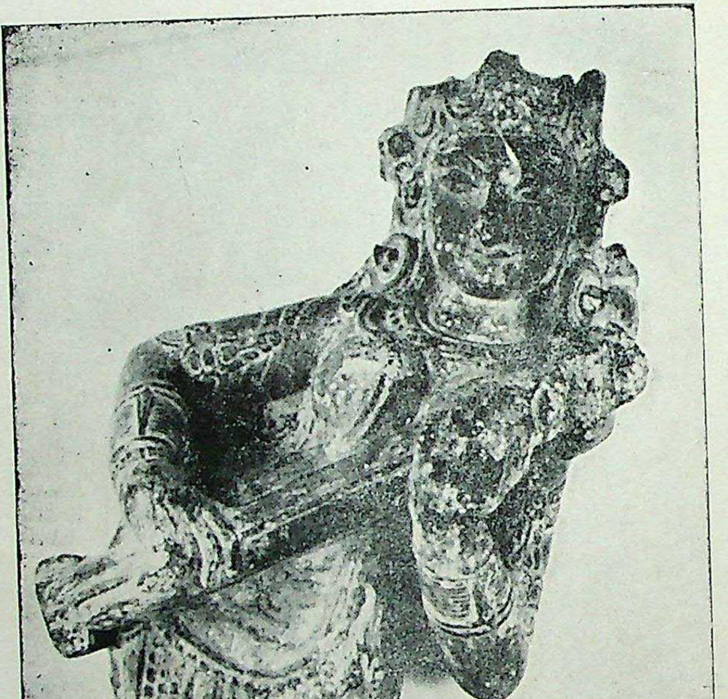


Fig. 34 **Cat. C.21**

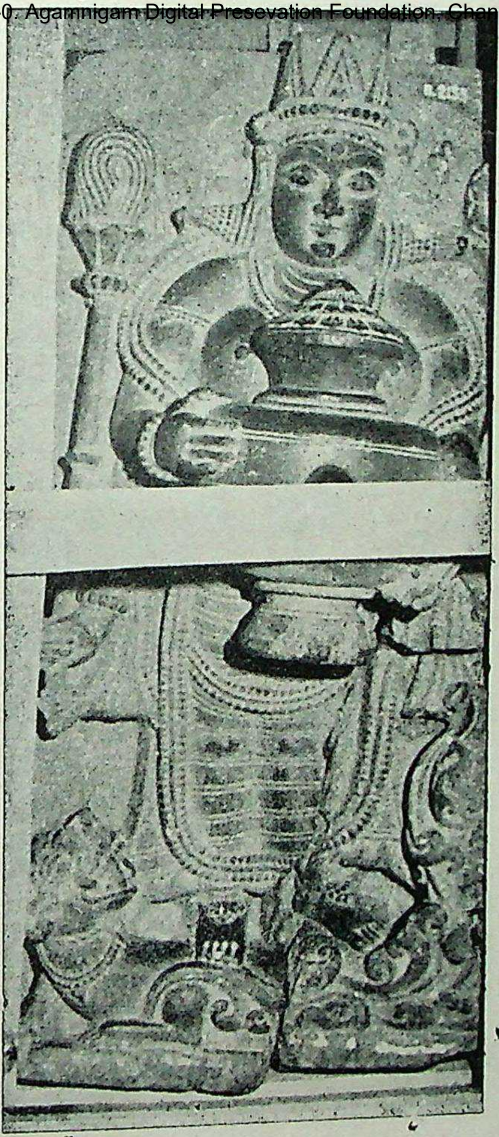


Fig. 35 Cat. C.32

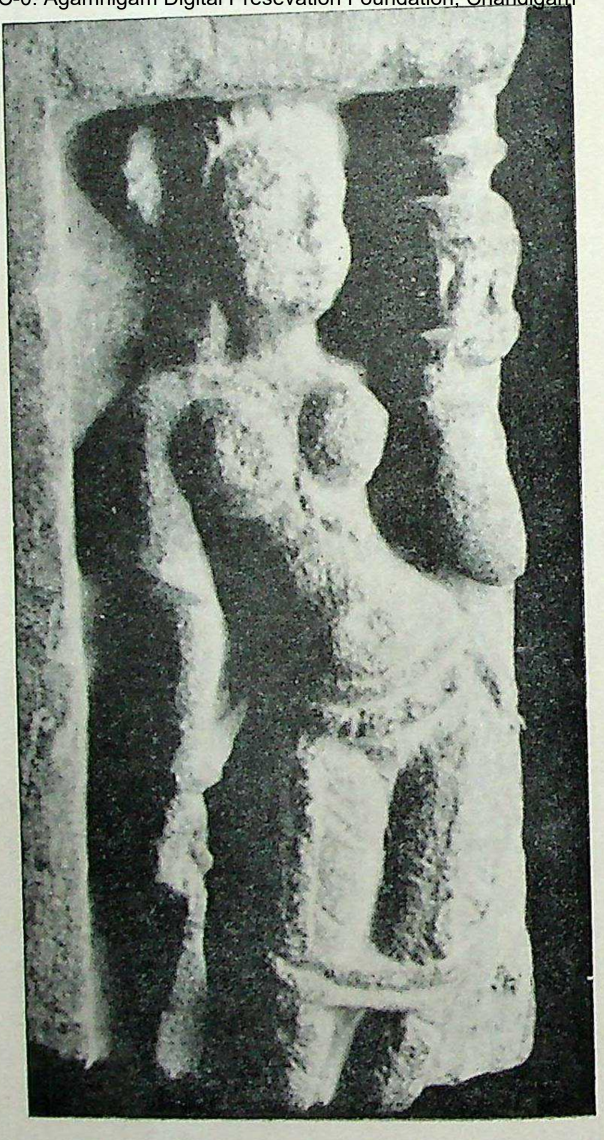
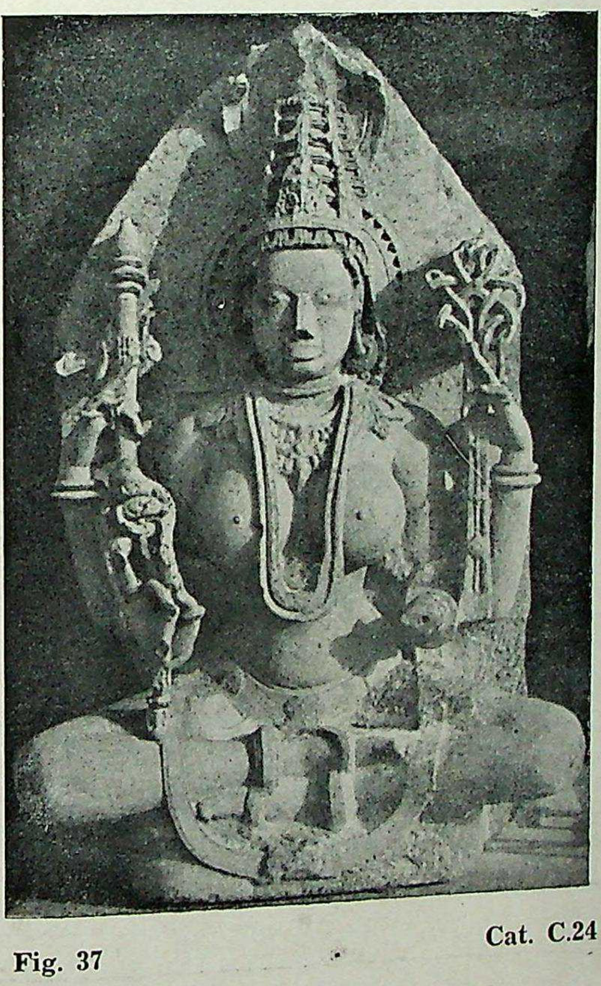


Fig. 36 Cat. C.23



Cat. C.24

Fig. 37

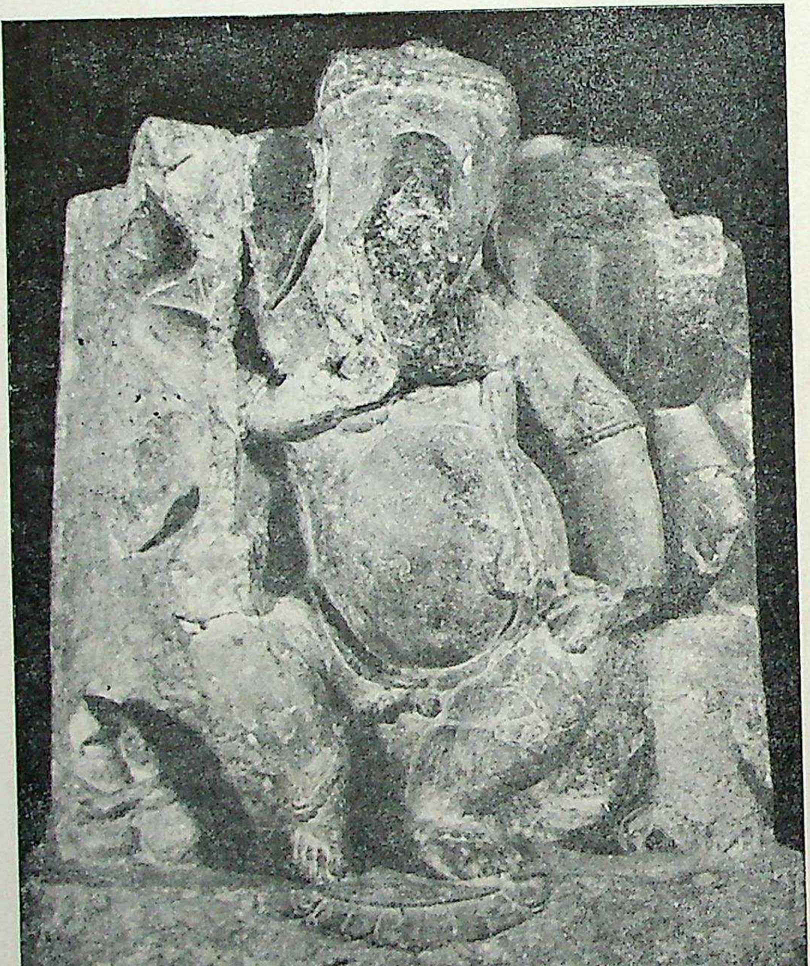


Fig. 38 Cat. D.1

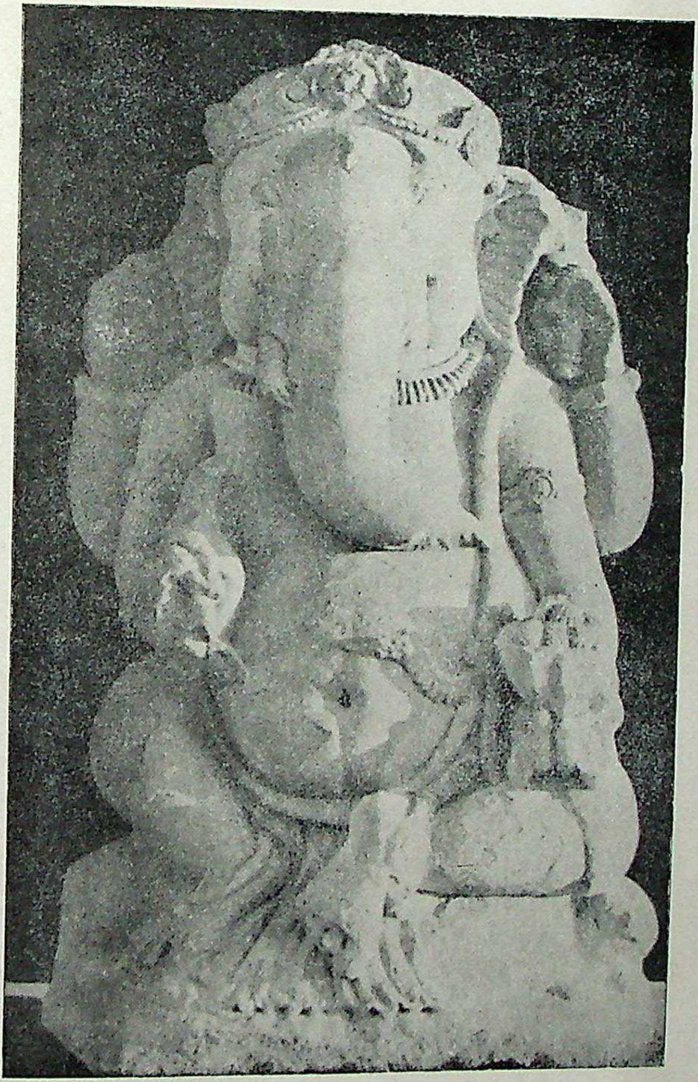


Fig. 39 Cat. D.2

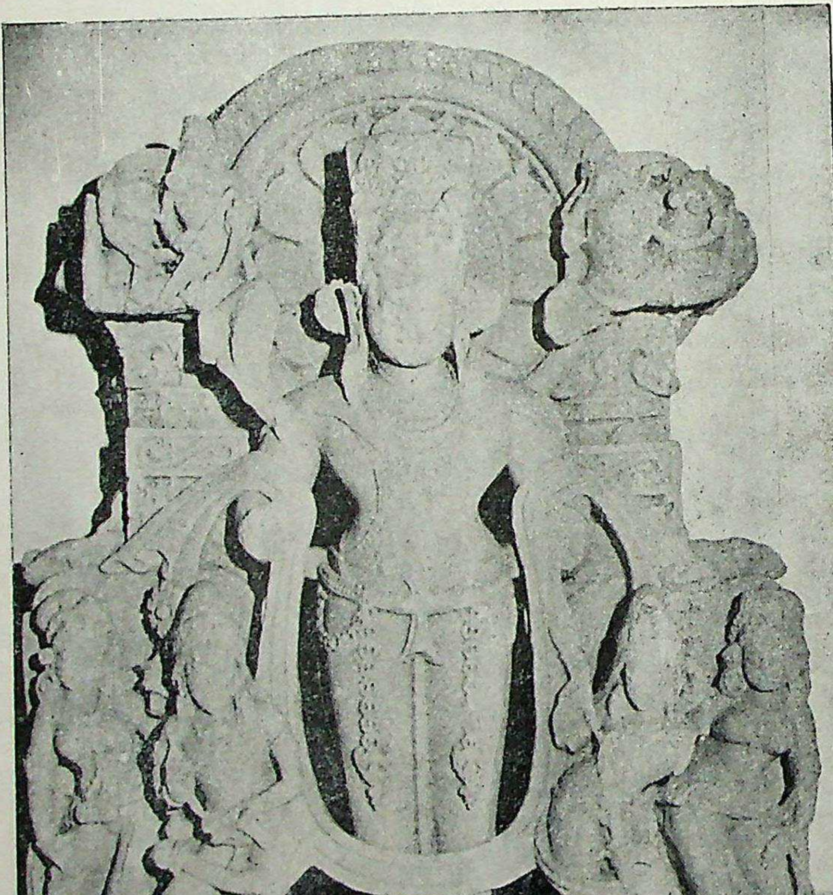


Fig. 40 **Cat. D.5**

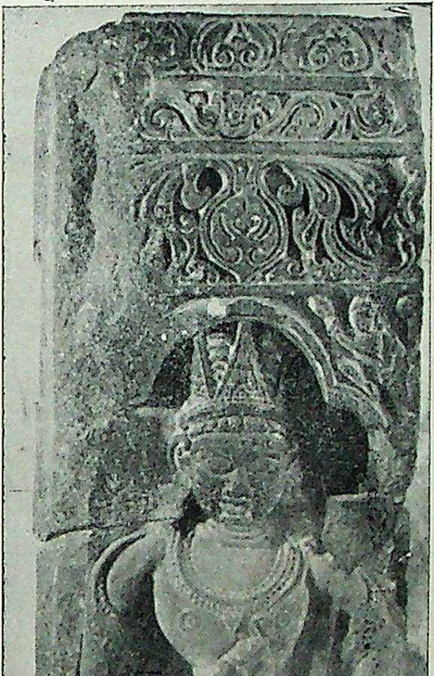


Fig. 41 Cat. D.8

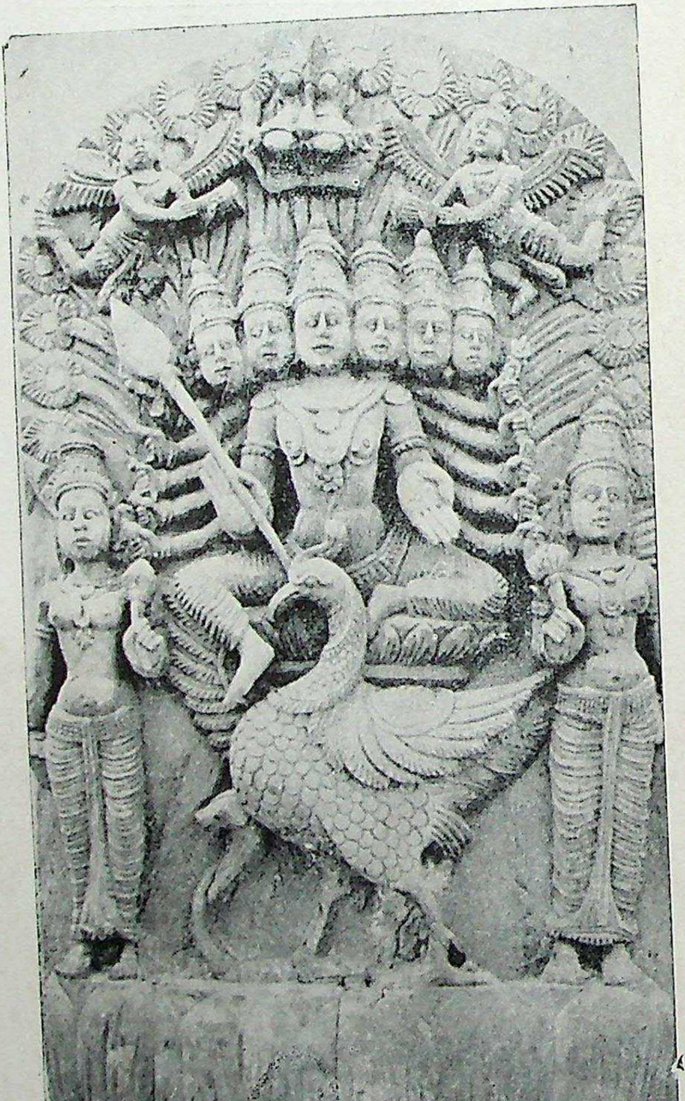


Fig. 42

Cat. D.9

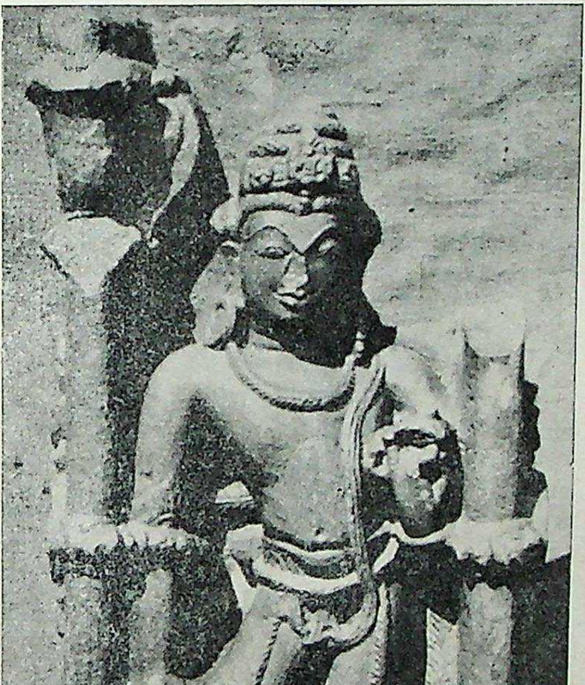


Fig. 43 **Cat. D.10**

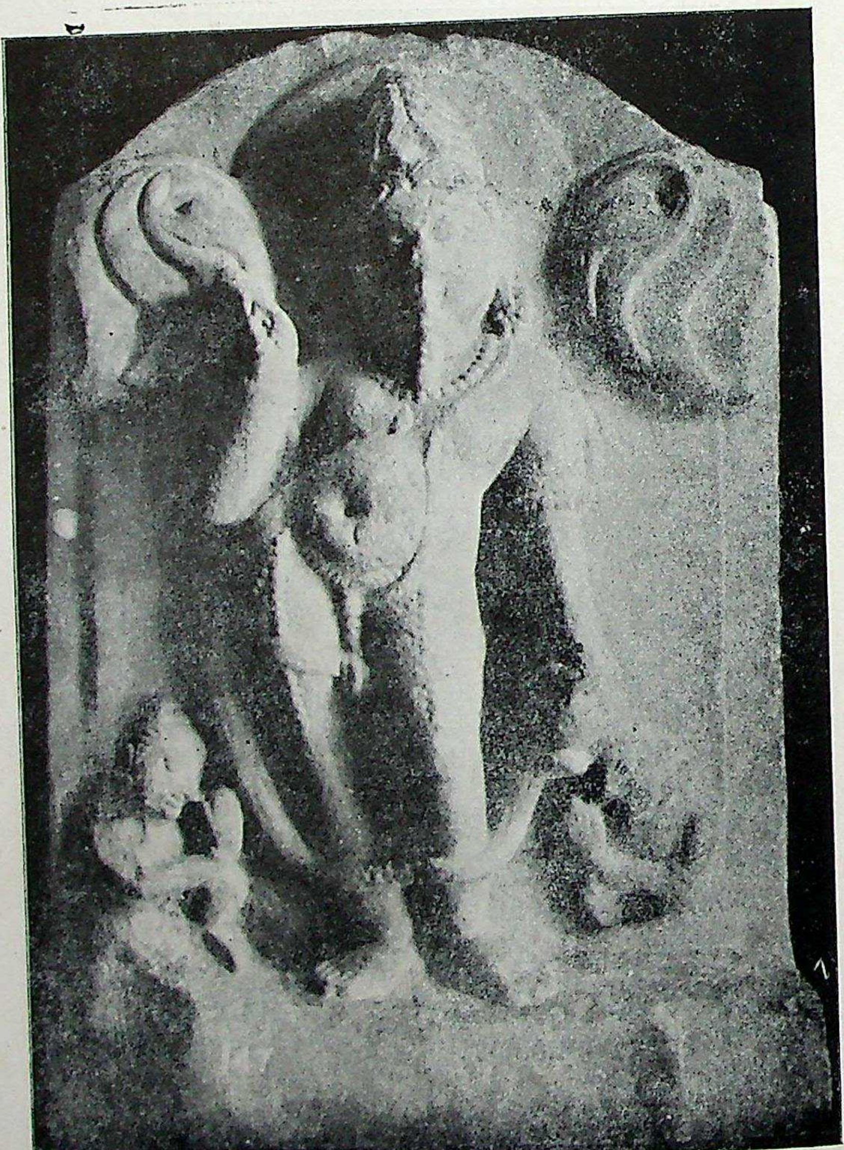


Fig. 44

Cat. D.11

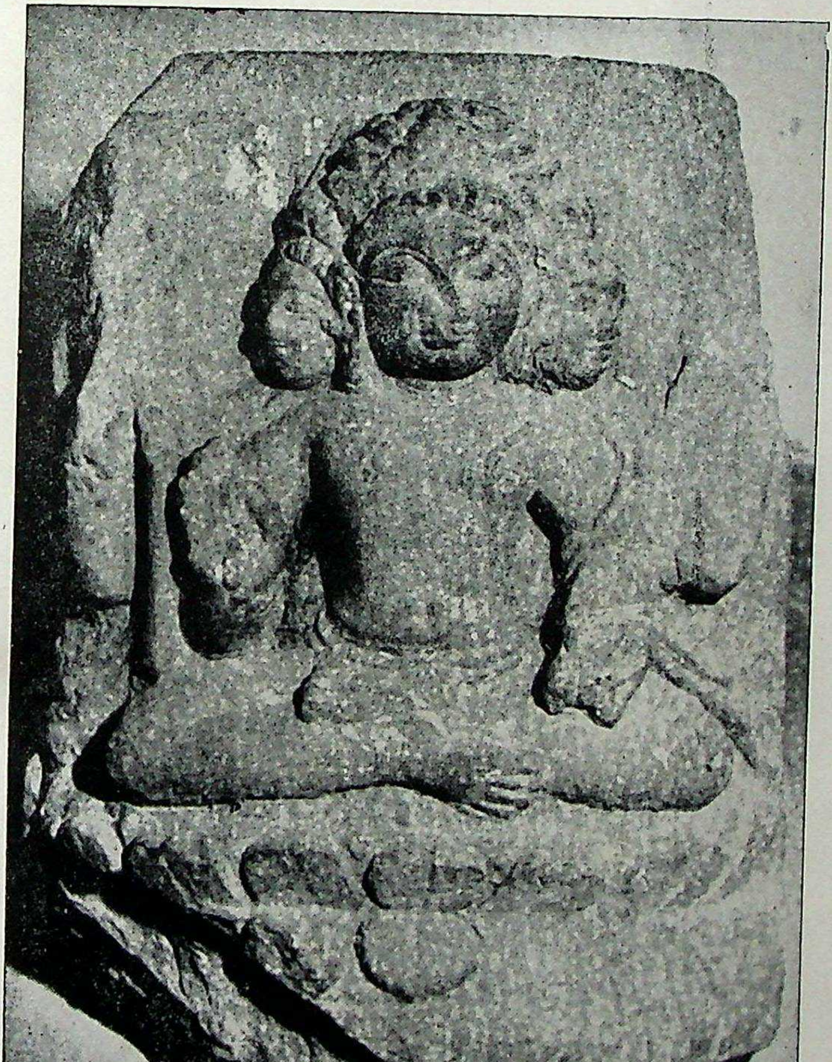


Fig. 45

Cat. D.14

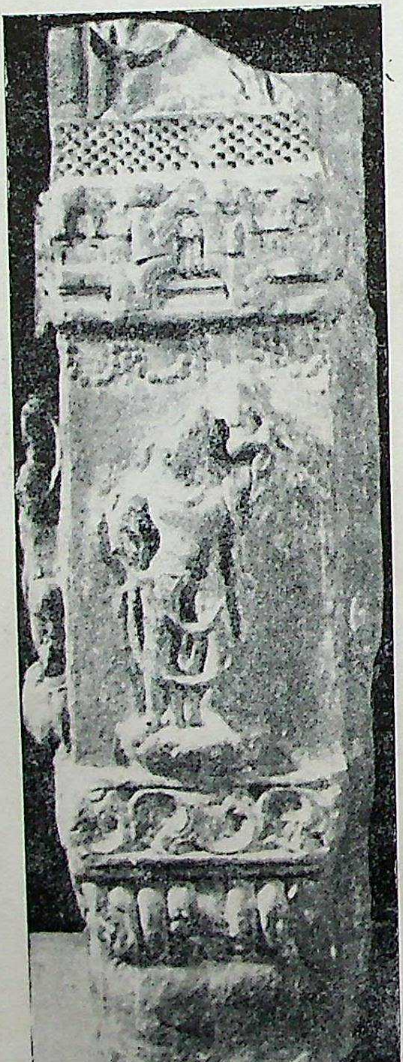


Fig. 46 Cat. D.15

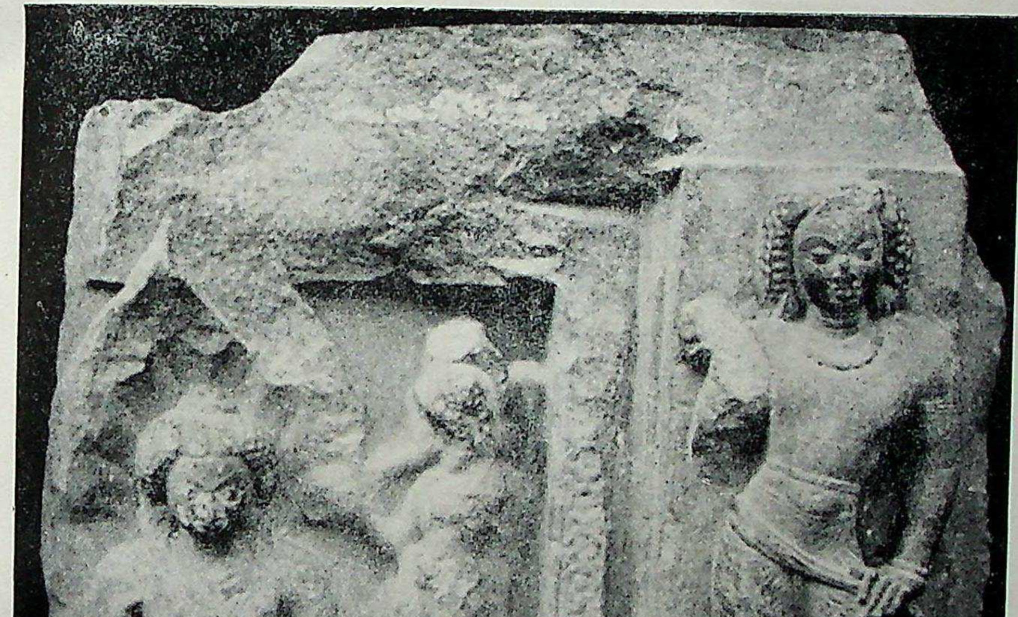


Fig. 47

Cat. D.16

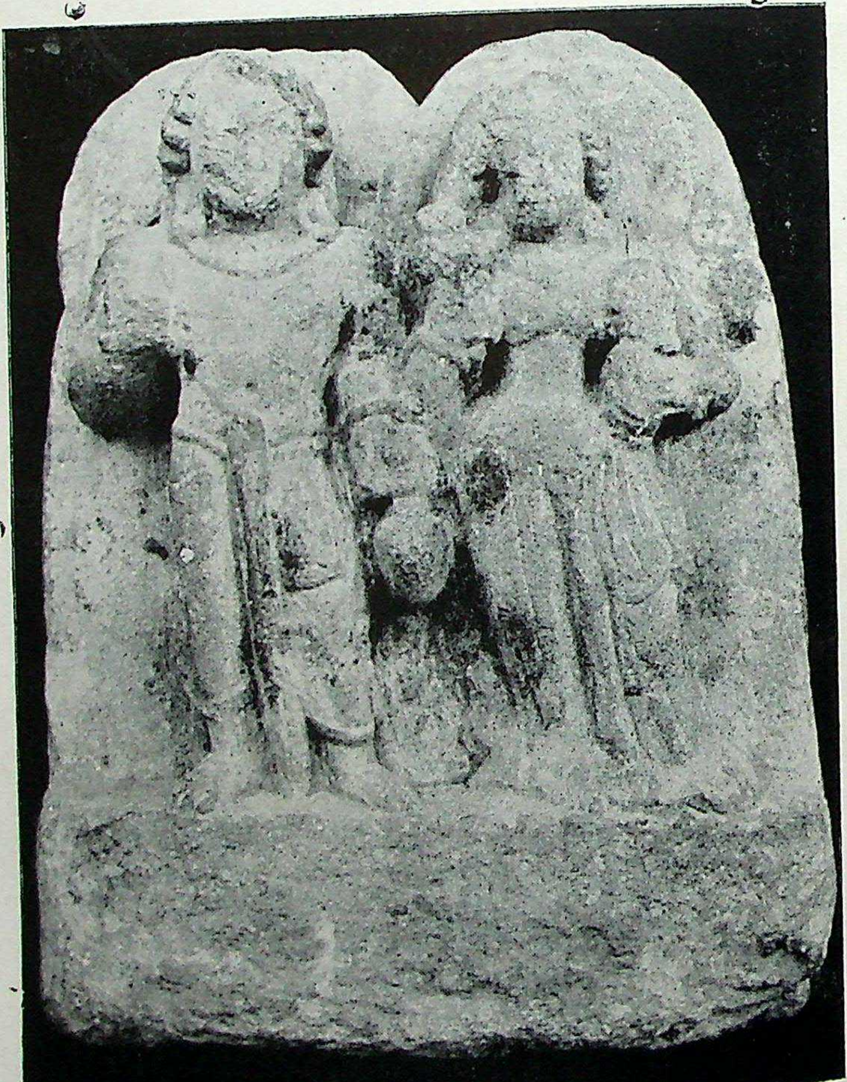


Fig. 48 **Cat. D.20**

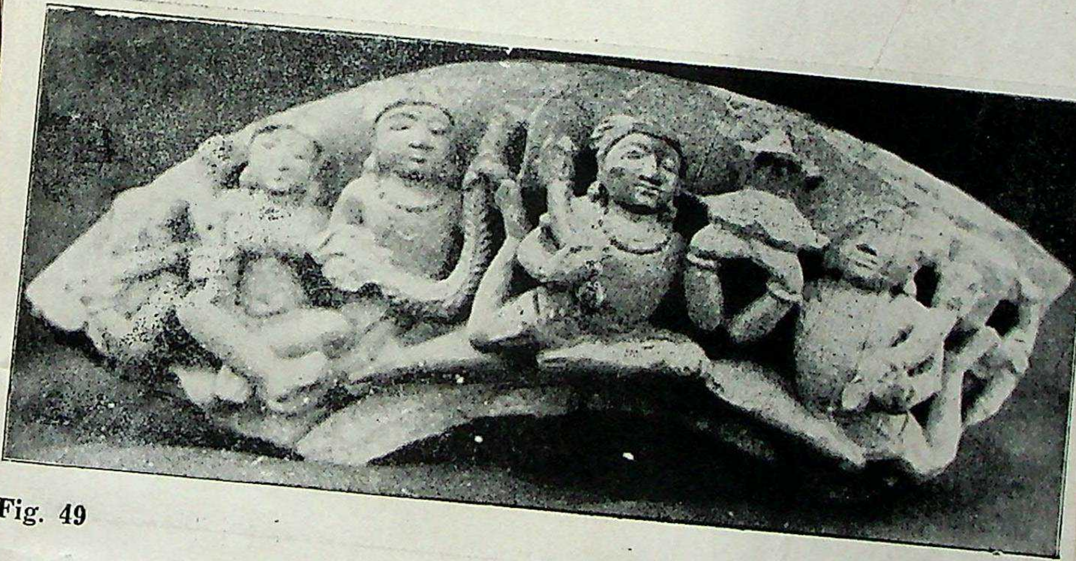


Fig. 49

Cat. E.1

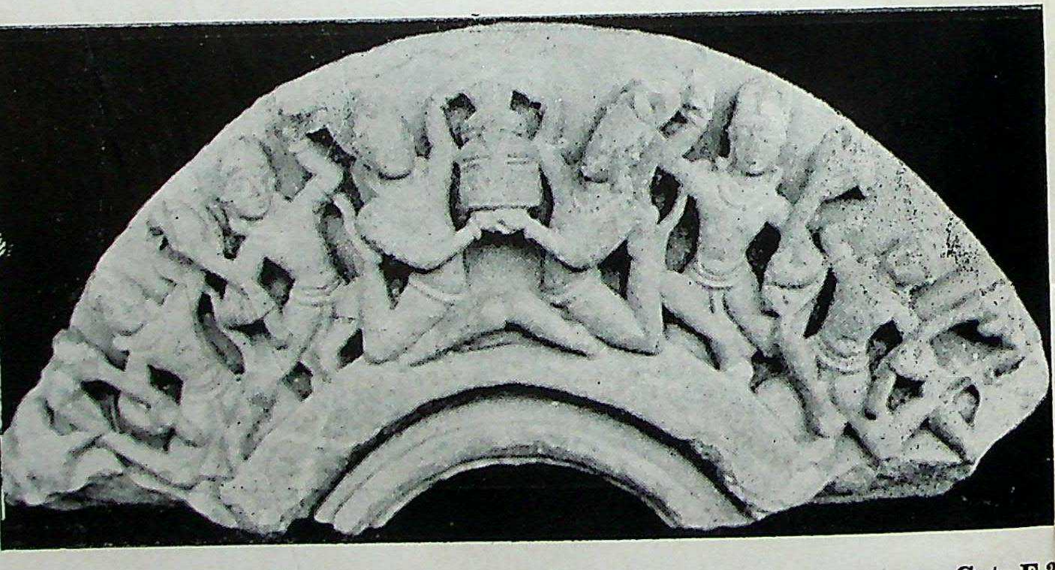


Fig. 50

Cat. E.2

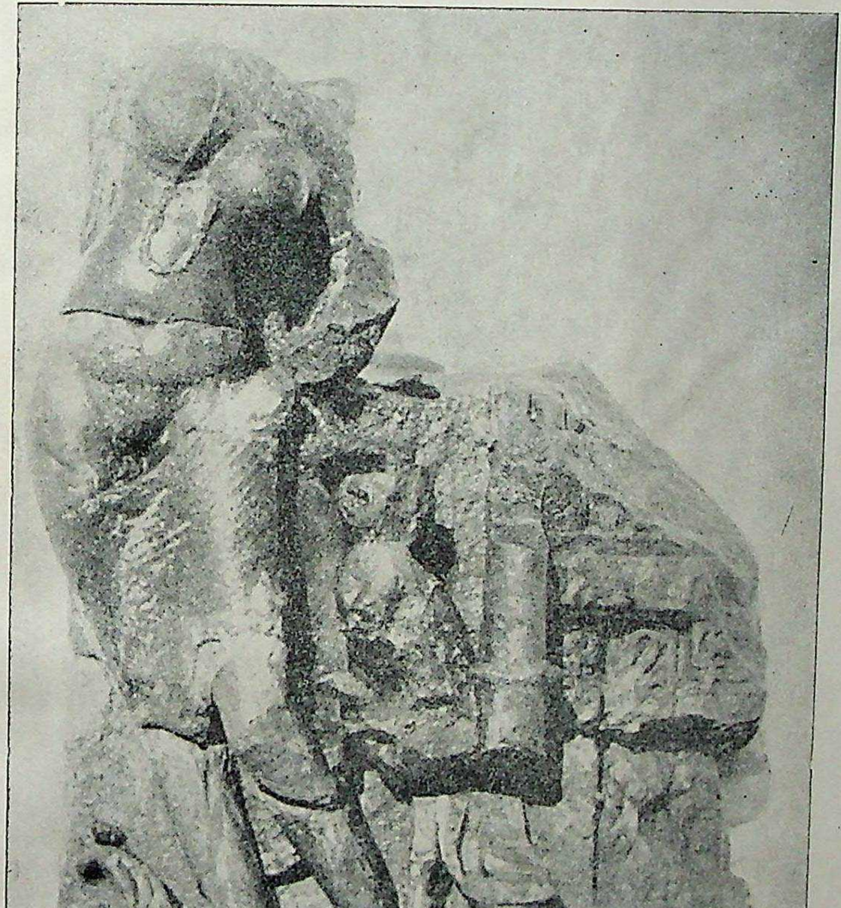


Fig. 51 Cat. E.3

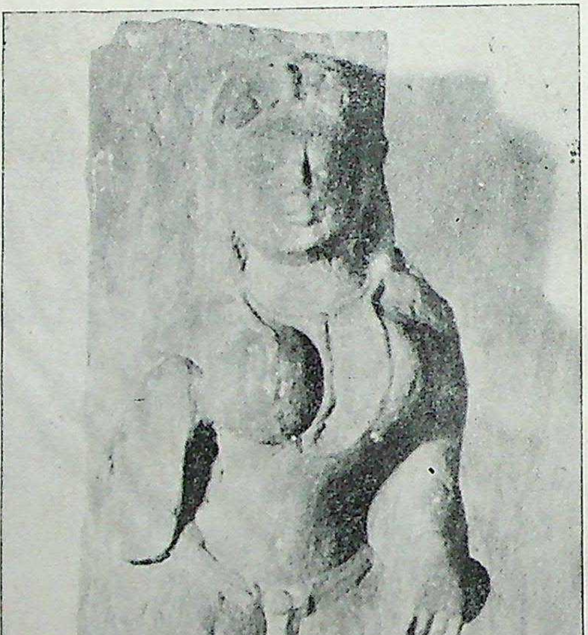


Fig. 52 **Cat. E.4**

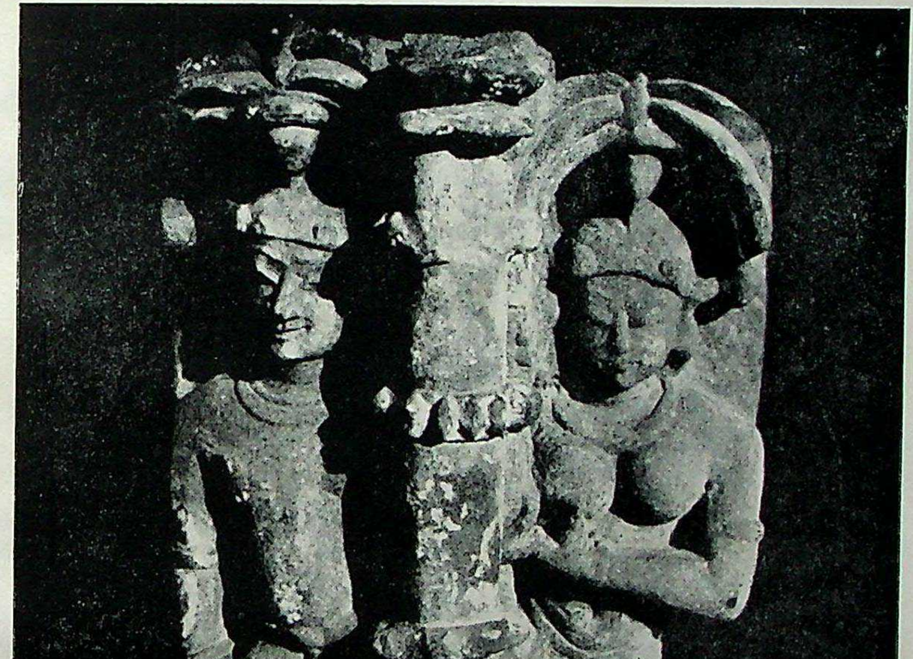


Fig. 53

Cat. E.6

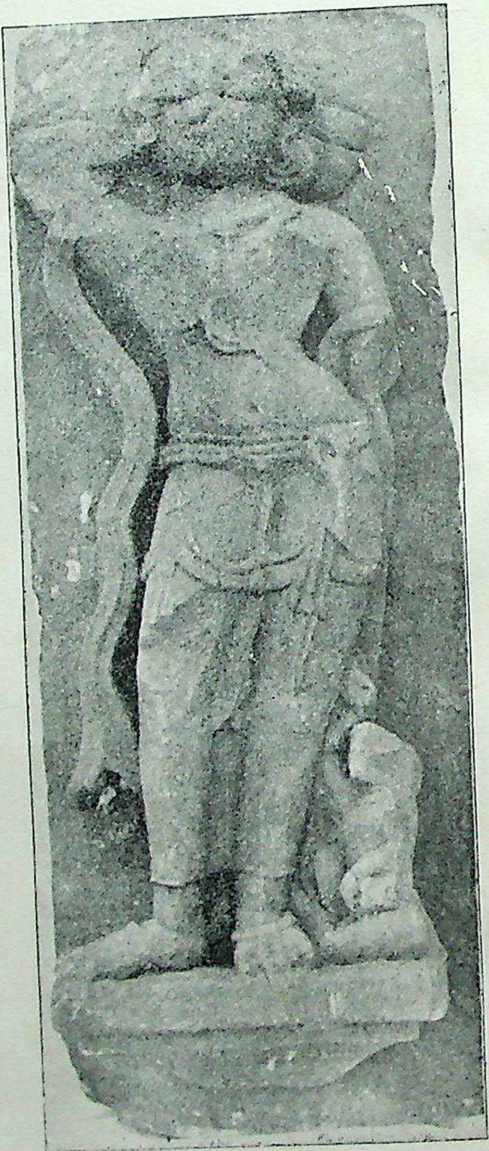


Fig. 54 **Cat. E.8**

ABOUT THE AUTHOR

A distinguished scholar and teacher
the History of Art, Dr. D. C. Bhattacharyy
is the author of five books and more tha
fifty research papers published in journa
of international repute. He served as
expert in the research Committee of th
UNESCO project on Tantrayana Art. H
research contributions in Indian Art Hist
rical studies, particularly in Indian Icon
graphy, have been acclaimed by the schola
all over the world. Dr. Battacharyya par
cipated in a number of important nation
and international seminars and he travell
extensively in the U.S.A, U.K., Thaila
and Nepal as a recepient of the John
Rockefeller (3rd) Fund Fellowship Gran